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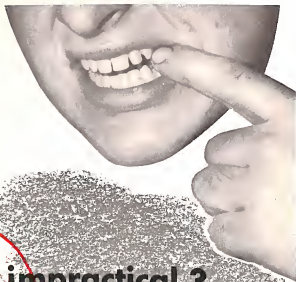
FEBRUARY 1950 • 30 CENTS

the music magazine



IN THIS ISSUE

BALLET ... a new freedom



impractical ?

Certainly, pulling teeth with household pliers is impractical, but no more impractical than some so-called education.

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THE WORLD OF MUSIC

Oliver Messiaen's new symphony, *Turanguilla*, was presented in December by the Boston Symphony in its New York concert. Conducted by Leonard Bernstein, the work was so long that it occupied the entire program, with five movements before the intermission and a like number after it. There are solo parts for both the piano and the electrical instrument, the Ondes Martenot.

Leonid Hambro has been appointed pianist with the New York Philharmonic Symphony Orchestra, succeeding Walter Hendl, now conductor of the Dallas (Texas) Symphony Orchestra.

Geraldine Farrar has presented her library of operatic scores, *Lieder* and art songs to the New England Conservatory of Music.

The Royal Philharmonic Orchestra of London, conducted by Sir Thomas Beecham, will make a tour of the United States and Canada in the fall of 1950. The tour will cover eight weeks and will include most of the important music centers of the country.

★

COMPETITIONS

The Eighth Annual Young Composers Contest of the National Federation of Music Clubs has been announced. Cash prizes are offered in three classifications: a composition for solo wood-wind and string orchestra; a chamber music work for not more than three instruments; and an unaccompanied choral work based on an American text. Prizes in the first classification are \$100 and

\$50. First and second prizes in the other two classifications are \$50 and \$25. All information may be secured by writing to Dr. Francis J. Pyle at Drake University, Des Moines, 11, Iowa.

The Lake View Musical Society's first annual composers' cash award contest for women composers is announced. Prizes are offered in three classifications: chamber music, art song, and piano. All details may be secured from Mrs. Vito B. Cattone, Chairman, 421 Melrose Street, Chicago, Illinois.

Columbia University is sponsoring a competition for a concerto or suite for brass octet. First prize is \$150. The closing date is September 15, 1950, and all details may be secured from the Department of Music, Columbia University, New York 27, N. Y.

A 35-day, all-expense tour of European festivals will be offered this summer by the International Study Tour Alliance, in cooperation with Temple University, the State Department and heads of European governments. The tour will include visits to three major music festivals, Salzburg, Lucerne and Edinburgh, with Vienna and Paris also included in the itinerary. Music students will be allowed six semester hours' credit at Temple for the tour.

Transport will be by air, leaving July 29 and returning August 28. The cut-rate price for the whole trip, including travel, meals, lodging and incidental expenses, is \$875 per person. Further information is obtainable from Temple University, Philadelphia.

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Musical Miscellany

THE gradual acceptance of the pianoforte as a successor to the clavierord is reflected in the social life of Thomas Jefferson, who was an enlightened amateur of music. He bemoaned the fact that music was little cultivated in America: "Fortune has cast my lot in a country," he wrote, "where music is in a state of deplorable barbarism." In planning his home at Monticello, Jefferson provided space for a small orchestra. He regretted that "the bounds of an American fortune will not admit the indulgence of a domestic band of musicians," but he did import musical instruments. He bought a violin, and planned to acquire a clavierord as a wedding gift for his fiancée, Martha Skelton. Then he saw a pianoforte, and quickly decided in favor of purchasing this more modern instrument. He wrote to his agent in London: "I must alter one article in the invoice. I wrote therein for a clavierord. I have since seen a forte-piano and am charmed with it. Send me this instrument then instead of the clavierord; let the case be of fine mahogany, solid, not veneered; the compass from double C to F in alt, a plenty of spare strings, and the workmanship of the whole very

handsome and worthy of the acceptance of a lady for whom I intend it."

THE GRANDEST of all grand pianos can be seen in a Paris music shop on rue Caumartin. It has eight octaves, reaching down to the C a sixth below the lowest A. It was manufactured by Bösendorfer at the order of a Russian prince, in 1913, at the time when there were Russian princes with a lot of imperial coin to indulge their cultural whims. The Paris specimen is two meters and 90 centimeters long, and one meter and 65 centimeters wide. A pianist sitting down at the instrument is momentarily confused as to the position of middle C in the vast expanse of the extended keyboard, but once he regains his bearings, there is a weird fascination in sampling the rich undertones generated by the extra bass notes—Chime-like sonorities in such pieces as the piano version of the Coronation Scene from "Boris Godunov," are particularly impressive on the Bösendorfer super-grand. Also Ravel's "Jeux d'Eau" can be played with new effects. In the black-key cadenza, Ravel had to be contented with a low A as an er-

EIGHT-OCTAVE PIANO



BY NICOLAS SLONIMSKY

satz for the non-existent G sharp. On the eight-octave piano, the true pedal point is available, and the cadenza will look and sound as Ravel must have intended, with G sharps all the way down.

UNDER THE SUPERVISION of his proud father, a child prodigy was exhibiting his powers in spontaneous improvisation for the benefit of admiring guests. He began bravely with rolling arpeggios, then suddenly stopped. He tried again, and burst into tears. "Father, I forgot the rest of my improvisation," he sobbed.

HANS VON BÜLOW was disgusted with the playing of the Berlin Opera orchestra, and publicly declared that it was inferior to the band at the Renz Circus. This aroused indignation among the members of the Berlin Opera, and a public apology was demanded. Von Bülow's reaction was true to type. He forthwith dispatched a letter to Renz begging him to excuse the affront inflicted on his circus band by comparing it to the Berlin Opera!

Incidentally, Renz himself had little use for opera. Once he went to hear "The Prophet." After the performance was over, he hastened back to the circus in time for the grand finale. To his dismay, the circus band struck the march from "The Prophet." He rushed to the bandleader and demanded: "How long did you have this music?" "Why, we've been playing it for years," replied the conductor. "For years? I have just heard this march at the Opera. They must have stolen it from us!"

MANY PIANISTS, particularly those of the modern rational school, practice scales and technical passages while reading a magazine or a novel propped on the music rack. But few can equal the feat of Sir Walter Parratt, the eminent British organist, who used to carry on a chess game, dictating the moves without looking at the chessboard, while playing a Beethoven

sonata on the piano. He was a fairly good chess player, and usually won his games against amateurs. As the chess climax approached, he would speed up the tempo, and with the last resounding chord of the coda, announce "check and mate!"

WHAT IS THE ORIGIN of cakewalk? It seems that this quaint American dance, the inspiration of Debussy's "Golliwog's Cakewalk," is connected with the colloquialism, "it takes the cake." "The Dictionary of Slang and Colloquial English," by Farmer and Henley says: "In certain sections of the U. S. A., cake walks have long had a vogue among the colored people. The young bucks walk from one end of the hall to the other. The marking is done on a scale of numbers. The prize is a cake, and the winner takes it."

WHEN VERDI finished the composition of "Il Trovatore," he played the Anvil Chorus and other highlights from the score for a friend who was known for his refined tastes. "But this is vulgar music," exclaimed the friend. "Fine," said Verdi. "If you find it vulgar, the opera will be a great success with the general public."

HANS VON BÜLOW used to say that opera composers can be divided into two classes: (1) Those who enrich the repertoire of barrel organs, and (2) those who borrow tunes from the repertoire of barrel organs.

GRIEG'S ANCESTRAL name was spelled Greig. His grandfather was a Scot who left his native country after the defeat of the Scottish rebellion in 1726, settled in Bergen and changed his name to Grieg. The composer cherished this memory, and used to carry, appended to his watch chain, the family seal, with the figure of a ship in stormy seas, and a motto, *Ad spes infra*, "unbroken hope."



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BALLET... a new freedom

Creating its own patterns, contemporary ballet finds music no longer a tyrant but a stimulating ally

BY WALTER TERRY

Dance Critic, New York Herald Tribune

NINETTE DE VALOIS, director of England's great Sadler's Wells Ballet, was understandably delighted by the popular and critical reception of her company in its first New York season last year at the Metropolitan Opera House. At luncheon I led our discussion into the question of non-dance critics who review dancing. Miss de Valois replied that next to a reviewer trained in the dance, she valued most highly the opinion of a reviewer expert in the art of music.

Some years before, at another luncheon, I had asked Martha Graham the same question. Her answer was that if the towns in which she appeared did not have a dance critic, she would prefer the local sportswriter to review her performance.

These opposed points of view are, I think, a concise summation of the difference between traditional ballet and modern dance. They are

in essence two contrasting ways of looking at music in relation to the dance.

Miss Graham apparently felt that the musically-trained critic would appraise her performance by listening rather than looking, emphasizing musical backgrounds and seeing her dance primarily in relation to musical forms. On the other hand, the sportswriter, though his perceptiveness might stop with muscular prowess, would center his interest on the dancer's art-material, movement.

Miss Graham's field of modern dance is almost exclusively concerned with dancing. It employs music, painting and architecture to heighten the effect of the dance.

Ballet, on the other hand, is not exclusively dance, although dancing is its main ingredient. It is a theatre form composed of dance, painting-architecture, drama, and music.

Ballet, particularly traditional ballet, reveals a close relationship between choreographic form and musical form. Such musical forms as the *allemande*, *pavane*, *courante*, and *galliard*, although they were originally dance forms and continue to retain their dance identities, are found in the classic suites of Bach and Corelli. Lully used dance forms for all his music; even his vocal works betray the influence of the dance. The influence of dance rhythms became especially marked with the rise of orchestral music; in fact, the origin of orchestral music may be traced in dance rhythms.

Although the court dance and the people's dance had led to the creation of music suitable for dancing the *pavane*, *allemande*, *gigue* and *galliard*, composers soon adopted these forms to their own purposes. The dance heritage, though remembered, was no longer a govern-

BALLET

ing factor in such compositions; one can hardly imagine a dancer performing to a *gigue* from one of Bach's unaccompanied violin sonatas. *Pavanes* and *galliards* continued to be written for dancers as well as for instrumentalists, but composers, by taking over dance forms, tended to restrict the dance creator to those forms.

The 16th, 17th and 18th century process of music's domination of dance forms was repeated in the 19th century as other dances—the *mazurka*, *csardas*, and *march*, for example, moved from the social dance sphere to the theatre. Therefore, most 19th century ballets were based musically on such evolved dance forms, as whole scenes of the still-performed "Raymonda," "Coppelia," "The Sleeping Beauty," "The Nutcracker" and "Swan Lake" (full-length version) attest.

One may ask why the choreographer should not be content with such sympathetic musical backgrounds. The scores were inspired by and designed for dancing. Many were the result of collaboration between composer and choreographer. Was this not an ideal relationship between music and the dance?

It seems probable that pre-20th century ballet choreographers thought so. They appear not to have realized or cared that the music they and their forbears had helped create was in several respects circumscribing their present creative efforts.

But music could not control the dance in-

definitely. Happily enough, when the inevitable revolt established a dance free of musical domination, it did not destroy the heritage of ballet-music companionship developed during ballet's long history. It simply meant that for the western theatre, two kinds of relationship between dance and music existed where one had sufficed before.

These relationships are clearly apparent in contemporary dancing. In a ballet of the classic-romantic school, whether built upon already-written music or the result of collaboration between choreographer and composer, the beholder is generally aware that the dancers are dancing to the music. In modern dance, on the other hand, he discovers that the dancers are dancing with, against, because of or in spite of the music, but rarely to it. In modern dance, the dance is paramount.

This does not mean that the ballet choreographer is fettered by his accompaniment. He is merely concerned with music as an ingredient of his creation. The old stories of choreographers who requested eight bars of music in quick tempo, 16 bars of slow music, a section in march-time or a pizzicato passage reflect their concern for the musical forms to which their artists would dance.

In creating ballet to musical masterpieces already written, the choreographer is even more involved with musical demands. If the music has inspired him, it will also discipline

him to seek parallel choreographic forms.

This, however, is not universally true of ballets being created today. Many contemporary ballets which depart from traditional forms share the choreographic-musical relationship found in modern dance. In Antony Tudor's ballets—"Pillar of Fire" and "Lilac Garden," to name but two—music serves the dance, but in no way interferes with it.

Mr. Tudor does not disregard the music; he simply refuses to be controlled by its formal details. If the choreographic plan demands it, he will have his dancers move fleetly to slow music, percussively to lyric sections, or even stand utterly still while sound surges by. He achieves contrast and dramatic point through his awareness of the theatrical powers of music as stimulus or comment rather than as mere artistic discipline.

One may point to other contemporary ballets which represent superior music-dance collaborations, but which do not give the composer the dominant voice. One might even go back to the great Michel Fokine and his "Scheherazade," which contained none of the mechanized dance forms of earlier choreography. "Scheherazade" was a new kind of ballet which freed the choreographer's imagination.

In our present repertoires, Agnes de Mille's "Fall River Legend" (with score by Morton Gould), Jerome Robbins' "Fancy Free" and "Facsimile" (both by Leonard Bernstein), Tudor's "Undertow" (William Schuman), and



Music serves the dance in Antony Tudor's "Pillar of Fire", presented by Ballet Theater's Dianna Adams, Hugh Laing, Norma Kaye.



Drama governs musical and choreographic form in Balanchine's "Orpheus" danced by Magallanes and Tallchief.



Martha Graham, Mark Ryder and Erick Hawkins in "Night Journey" typify the modern dance, not bound by formula.



The choreographer's imagination goes "Fancy Free" with the Ballet Theater dancers Bentley, Braun, Kriza, Solor.

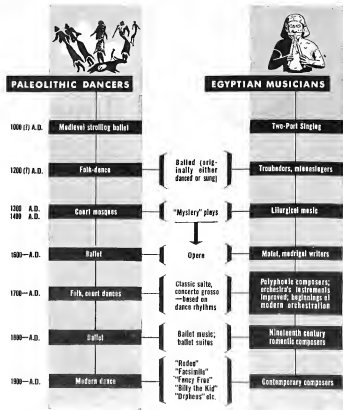
George Balanchine's "Orpheus" (Igor Stravinsky) indicate that traditional forms no longer fetter either composer or choreographer, but that specific drama, specific theme, specific kinetic plan govern the form, both musical and choreographic, which a work is to take. This plan of action, it seems to me, is beneficial to composer and choreographer alike, for it obviates the potentially stagnating effect of formula.

Heritage and tradition, however, are not necessarily forsaken. Balanchine ballets set to classic music represent an inspired contemporary use and extension of traditional forms. And in a work such as "Rodeo," de Mille reminds us that folk music and dance are still needed to enrich our theatrical repertoire.

The trend in contemporary ballet, and in American ballet specifically, is quite clear. It is, simply, that tradition is respected and used but not permitted dictatorial powers. The classic dance forms, folk forms and established musical forms continue to serve as stimuli for choreographer and composer. Ballet is thus able to continue its old relationship to music as an activity set to music and, in its more recent development, to find in music a supporting, stimulating but not controlling partner.

Modern dance choreographers, too, are interested in music as a stimulus, as a way of achieving dramatic content and as an aid to dance richness. Modern dancers, particularly Martha Graham, have fostered the creation of distinguished music. Through the demands made on their collaborators they have provided composers not only with fresh ideas but with fresh challenges to their powers.

If the music-lover admits, even grudgingly, the rightful independence of the dance art, he should also note with pride that his art of music, honored and cherished in its independence, is equipped in innumerable ways to serve an allied art and, perhaps, to enrich itself through such service.



Ballet and music have developed side by side throughout history. The words "ballet", "ballad", "ballade", all have a common origin in music and the dance.



With listeners on all four sides, the Oklahoma State Symphony plays in its "Hall of Mirrors."



Oklahoma Wizard

VICTOR ALESSANDRO, conductor of the Oklahoma Symphony Orchestra, breaks down barriers between audience and musicians and sets concert-going records

By H. W. HEINSHEIMER

● ORCHESTRAL NEWS is being made these days in Oklahoma City, where a Texas-born genius named Victor Alessandro has come up with a solution to the problem that faces every symphony conductor.

That problem is, how to do away with the footlights. Not literally, of course, but in the sense of removing the barrier between performers and audience, making listeners participants in the music instead of spectators.

In these days of mounting deficits and mounting taxes, every orchestra must broaden its popular appeal or go under. The day of the wealthy patron is past; people who possess wealth are becoming downright coy about admitting it. Orchestras must look to a mass audience for support.

This means that orchestral performance must be made as exciting as possible to as many people as possible. Audiences must be

attracted by sheer love of music rather than the desire to be seen at a fashionable entertainment. Snobbery is a luxury which relatively few can afford.

Back in the Thirties, young Victor Alessandro, confronted by this impasse, pondered, then hit upon the idea of the Oklahoma State Symphony Society.

If you should pass through Oklahoma City one of these days and walk up to the box office window of the city's sprawling Municipal Auditorium to buy a ticket for one of the concerts of the Oklahoma Symphony Orchestra, the cashier, gently but firmly, will tell you that you can't buy it. You can't and nobody else can. The only way to get in is to get in for free—by becoming a member of the Oklahoma State Symphony Society.

The cashier will hand you a little yellow booklet and from it you can learn that "to

be identified with the Oklahoma State Symphony Society is to be recognized as one who serves with distinction this great commonwealth of Oklahoma—and the nation."

THE CASHIER will explain to you, gently again, but firmly, that the mere desire to buy a ticket to hear Heifetz isn't considered sufficient to qualify you for admission. You have to do better. You have to show your willingness to contribute on a much more permanent basis towards the support of an educational and cultural institution—and you can do so by becoming a member of the statewide "Oklahoma State Symphony Orchestra, Inc., maintaining and operating the Oklahoma Symphony Orchestra."

More than 5000 citizens of Oklahoma have joined in this unique crusade for more and better music in a (Continued on Page 51)



What Chopin really thought of Liszt

And other opinions, translated into English for the first time

BY BRONISLAW E. SYDOW

● *Music historians point to Chopin and Liszt as an ideal musical friendship. Chopin's uncensored opinion of his fellow-virtuoso, however, was less flattering than is generally supposed. It is here presented in excerpts from Chopin's letters to his friend Delfina Potocka. They appear in "Frederick Chopin," a new book edited by Stephen P. Mizwa, copyrighted 1949 by the Kosciuszko Foundation. Excerpts are reprinted by permission of the Foundation.*



WHEN I am thinking of Liszt as a composer, I see him before my eyes—powdered, on stilts, and blowing into the horn of Jericho fortissimo and prestissimo.

Liszt has proposed to me that he would like to make variations of some of my Etudes. I asked him politely to occupy himself with something else. Now he is complaining to everybody that I said nothing when Kalkbrenner made variations on my Mazurka, while I won't permit him to do the same thing. He talks and talks to people, but he is most polite to me, and so am I to him. A funny man; he cannot squeeze any music worthy of God or man from his own brains, but he is greedy of others' works, as a cat is of cream. There are people who admire him, but I always repeat that there is skillful work in him, but not a shadow of talent.

Now when he plays my works, he does not add a single note, since I have given him some seasoned compliments. I always repeat to everybody: if you wish to play my things, play them as they are written; if not, please compose yourself and do not enter into someone else's music like a pig in the garden.

It would be difficult to find somebody more dexterous than Liszt. He replaces the lack of inspiration with skillful tricks, and will so bewilder and stupefy you with his *facéties* that you would swear that he was a genuine creator, whereas he is only a most skillful juggler.

But what he lacks as a creator is compensated for by his consummate skill in expressing other people's thoughts and other people's works. I wanted to play all my Etudes

for you myself, but now I prefer that Liszt should do it. Played by him, they will sound better to you. I am unable—as much as I love you—to play them in such a manner. This is one of his *ne plus ultims*. Everyone is delighted by the way he plays them—and rightly so.

CONCERNING GENIUS

Every genius is a revolutionary who produces a great deal of commotion in the world. After he has abolished the old rules he writes his own, new ones, which no one even half understands; and after he has stupefied and bewildered everybody, he leaves the world neither understood nor regretted. When he is no more, the people breathe easier. Not always does the next generation comprehend and appreciate him properly. Sometimes it may even take a whole century.

It is a curious question: does the genius feel his own greatness? . . . does he understand how far his echo will reach into the centuries? That only posterity can understand him is clear to me. When you are contemplating a colossal piece of sculpture, you can see it well only from a certain distance. When standing near, you can never see the whole object, and looking at it part by part, you will have a misshapen impression of it.

The genius is the strangest of men because he is so far ahead of his contemporaries that they lose sight of him. Moreover, nobody knows which generation is going to comprehend him.

Genius has a big nose and a splendid sense of smell which enable him to catch the direc-

tion of the wind of the future. Don't think that I am imagining that I am a genius, possessing as I do an enormous nose (*ogromne nosiwo*); you understand that I mean quite a different kind of nose.

JOHANN SEBASTIAN BACH

Bach will never grow old. The structure of his work is like those ideally built geometrical figures, in which everything has its place and in which no line is superfluous. Bach reminds me of an astronomer: there are people who are unable to see anything in his work except a series of difficult ciphers, but others, who know how to feel and understand him, Bach leads to his enormous telescope and lets them admire the stars of his masterpieces. If any epoch should neglect Bach, it would give evidence of shallowness, stupidity, and spoiled taste.

When I am playing somebody, I often think that I would make this note or that different. But that never happens when I am playing Bach. In his work everything is so ideally made that one cannot imagine it otherwise; the smallest alteration would spoil everything. Here, as in geometrical figures, the slightest change is impossible.

BACH, MOZART, LISZT

Every creator has moments when his inspiration weakens and when only brainwork is done. When one picks up musical notes, one can point out such parts with the finger. The main thing is that there should be the greatest amount of inspiration and the least possible amount of work. (Continued on Page 54)

Members of the Glee Club of Baltimore's Public School No. 236 make a record of their voices. The recording machine is an important item of equipment for Baltimore schools.



Record your performances

By Kenneth Hjelmervik

Progressive educators achieve better results in shorter time through use of sound recorders

TIME, to a school music teacher, is too short. School enrollments increase, students expect a greater variety of musical experiences and the community wants to hear more and more of the music its children are making. All this is to the good. Yet for the teacher it means doing more in less time.

Fortunately, there is an increasing number of aids for the harassed teacher, and one of the most versatile is the sound recorder. For the interested and imaginative musician, a recording device can be used to solve a number of otherwise frustrating problems.

For instance, only a few weeks after the opening of school, members of the All-State Chorus would come together for three days of rehearsals with the guest conductor for their annual performance at the state convention of public school teachers. Representatives from the choruses of the city already had been chosen and were preparing their music. Tenors and basses in one of the boys' vocational high schools had difficulty hearing their parts in the music for mixed chorus because the soprano and alto parts were never sung with them, and only a few inter-school rehearsals, with all

parts being sung together, could be conveniently scheduled.

A wire recorder was owned by the school, and the instructor brought it to a girls' high school where he recorded the soprano and alto parts as sung by the girls' chorus. At the following rehearsals the boys sang in their own rehearsal room, hearing all four parts of the songs for the festival program. The musical context was more clearly understood because it was heard in its complete form. The net result was a saving of rehearsal time and teacher energy, with the added dividend of more intelligent singing on the part of the boys.

• Before recounting other examples of the practical value of recording equipment it may be well to review the various kinds of instruments available. The acetate disc recorder has been used for many years and its advantages and limitations are quite generally known. It is only recently that tape and wire recorders have been commercially produced in quantity, and at a price which permits their frequent use in schools and in the studio of the music teacher. The advertisements describing these

recorders already are so numerous as to confuse the prospective buyer. Shall it be disc or wire or tape? A good beginning is to determine what you wish to record and for what purpose. Most of these machines are well adapted to serve a specific function; no machine serves all purposes equally well or fits the same purse.

• Both tape and wire recorders are less expensive to operate than the disc recorder because tape and wire can be re-used literally thousands of times. Acetate discs cannot be "erased," and their cost is higher, for each minute of recording, than either tape or wire. Also, the discs cannot be edited. Should the wire break, or a section be removed, it can be knotted—as simple as that. Tape can be torn and the two ends fastened with Scotch Tape. However, discs can be replayed on any 78 r.p.m. phonograph and do not require the recording instrument for reproduction as do the tape and wire machines.

Disc recordings are brief. It is easy to locate the performance you (Continued on Page 59)

DR. KENNETH HJELMERVIK
is director of music education
in the Baltimore Public Schools.

...ON A HIGH NOTE

BY VIKTOR FUCHS

The secret of free, effortless top tones—a studio-tested formula

COMPARED to a violinist or a pianist, a singer starts his career in an amateurish way. Not infrequently, he remains an amateur even after he has become a well-known artist. The pianist or violinist has only to learn to master his instrument. The singer, whose instrument is his voice, must develop his instrument before he can master it.

The singer is at a disadvantage in still another way—his instrument is subject to his mood or physical condition.

No matter how nervous a piano virtuoso may be, his well-tuned Steinway is cool as a cucumber. What does an instrumentalist worry about before a performance? Mainly, whether he will be technically perfect, and whether his musical memory will function.

The singer, of course, worries about these things too. He is, in addition, greatly concerned about his instrument—whether he is in good voice or not. More than that, he wonders whether his voice will remain in the same condition throughout the performance.

Another hazard is that the singer, like everyone else, uses his voice mainly for speaking. Since we learn to speak—that is, to use our instrument, the voice—in a haphazard manner, most of us show many faults of speech. A child learns to speak by imitation. If he hears English spoken with a Southern accent or Midwestern burr, he too will speak with a regional peculiarity.

In every regional accent, the muscles of the mouth and throat are used in a certain typical way. This way of using them becomes automatic, and follows into singing—a fact the voice teacher has to take into account when he gives a beginner his first lesson.

But even a beginner in singing is not one who has never sung a note before; on the contrary, he has probably sung quite a bit already and is accustomed to using certain sets of throat muscles in a certain way. When the voice teacher starts his instruction, his job is not only to teach his pupil how to use the right muscles, but also to help him get rid of previously acquired bad habits.

Now, someone might ask, "What about those beginners who are naturally so talented that they have no faults or bad habits in their singing?" Of course, there are such people,

but they are exceptions to the rule.

In general, the instrument of the singing voice is the same as the instrument of the speaking voice, even though we do not use it in exactly the same manner. Since we start to talk without learning to talk systematically, our speech is always technically more or less faulty. Therefore, we usually start out on a faulty basis when we first sing.

Also, when we first start to sing, as children in school, we never think of the quality of our voices—whether we sound beautiful or not. We are only concerned with producing a melody. Similarly, when we speak, we are not concerned with tonal quality, but merely with the thought we wish to express.

The voice teacher, therefore, unlike his

colleague who teaches an insinuate instrument, starts with a pupil who is already accustomed to using his instrument in a way peculiar to him, and whose instrument, his voice, is not in perfect order.

Most young people wish to study singing in order that they may enlarge the volume and the range of their voices. What is really more important is to improve the quality of their voices, since singers have always been judged not by volume and range, but by beauty of tone. There have been many singers who could sing with greater volume and wider range than Caruso, and yet Caruso has remained incomparable.

Young singers, and, alas, many voice teachers, attempt (Continued on Page 55)



IGOR GORIN, famous baritone, has learned from voice teacher Viktor Fuchs that increases in vocal range come slowly. It is risky to produce high notes by forcing them.

by gian-carlo menotti

A conference with ANNABEL COMFORT

● A native of Milan, Gian-Carlo Menotti, composer of "The Telephone" and "The Medium," came to America at 15 to study composition with Roserio Scalone at the Curtis Institute of Music. His first opera, "Amelia Goes to the Ball," was premiered in Philadelphia in 1937. When "Amelia" was staged at the Metropolitan, one critic called Menotti "the first original voice in lyric theatre since Puccini." His newest opera is "The Consul."



OPERA isn't Dead

IN the past fifty years, the theatre, particularly in America, has been imprisoned by photographic realism. Recently, many important writers, both here and abroad, have tried to combat theatre realism with imaginative plays like "The Mad Woman of Chaillot," "No Exit," "The Skin of Our Teeth," and "Glass Menagerie." The prose theatre, of course, tends by its very nature toward realism. There is even greater opportunity for imaginative writing in the lyric theatre, if its potentialities are fully realized.

My advice to any young composer who is writing for the stage is to study classic and modern staging. I have seen too many operatic scores of young composers who have used libretti written by people who are ignorant of any stage technique later than the time of Victor Hugo. They still think that characters in an opera must wear plumed hats and carry swords. They do not realize that the romantic attitudes of composers in the past (Verdi, Weber and Wagner) reflect the revolutionary ideas of the prose theatre of their period.

Modern opera should forget these attitudes and use the experimental devices of the modern stage, and try to further such experiments in lyrical terms. I do not believe that opera is necessarily an art of the past. On the contrary, I believe that it can be the theatre of the future.

In writing "The Medium," I hoped to indicate that it was possible to create a theatrical formula that could embody the excitement and novelty of a modern play, plus the beauty and expressiveness of opera. Too many people think that the only possible subject for an opera is one completely removed from actuality, and reflecting only a certain nostalgia for the past. They forget that Mozart wrote of the period in which he lived, using Beaumarchais' explosive satire, "The Marriage of Figaro,"

as his libretto. Nor did Verdi or Puccini hesitate to utilize such contemporary plays as "La Dame aux Camélias," ("La Traviata"), "La Bohème," "The Girl of the Golden West," and "Madame Butterfly." The limitations of the lyric theatre are not in the subject matter, but in the treatment of it.

Whether you write about an old maid in New England, as I did in "The Old Maid and the Thief," or an over-garulous young lady as in "The Telephone," the problem is how to formalize such subjects—or, how to discover in them that vein of poetry which demands musical expression. There are situations and even phrases that are hopelessly inappropriate for musical treatment, because they lack the essential poetic quality.

That is one of the reasons why so many people object to opera in English. How is it possible, they ask, to set to music such phrases as "your dinner is getting cold"? They do not realize that it is equally impossible to set such a phrase in Italian, French, or German. It would amuse a foreign audience as much as it does an American audience.

WHAT is more beautiful than the haunting "Remember Me" at the end of Dido's Lament, in Purcell's "Dido and Aeneas"? Suppose, instead of these two particular words, Purcell's librettist had written, "Keep me in mind." The whole enchantment of the phrase would have been lost. I find an extraordinary number of people are insensitive to the musical value of language. Even composers often set words at random, thus destroying the careful rhythm already set by the poet. Many times I have seen a whole note written over the word "it." How could a composer in such a case expect a singer to make anything but an ugly, meaningless sound?

Another very important element in a libretto is the swiftness of action. Music has the peculiar faculty of expressing the emotional essence of a situation much more quickly than words can possibly express it. The study of various libretti is, from this point of view, a marvelous lesson to any young composer. A long and aesthetically satisfying love scene in a Verdi opera boils down, in the libretto, to a few simple phrases. This is a point that stances. When King Mark appears at the end of the second act of "Tristan," and surprises pany his entrance express with astonishing immediacy all the sorrow and humiliation of old king. What he says after that seems superfluous.

In Wagner the characters often go on talking after the music has said everything. I would say that by being over-indulgent with himself as a dramatist, Wagner was not fair to himself as a composer. This is why it is fall in love with the text to the detriment of the music.

This problem recurs in the published correspondence between almost every great opera composer and his librettist. Letters back and forth seek ways of eliminating all phrases are not essential to the composer, the dramatist.

Although I believe that it is a great asset for a composer to be able to write his own libretto, he must be ruthless with his own creation the moment it takes musical form. I have found that by sacrificing sentences I scene from musical prolixity. Such sacrifices must be made in the hope of forming an ideal marriage between the words and the music.

Sometimes this ideal union is impossible. There is poetry that is self-sufficient, and refuses to be set to music. There is also music that is equally self-sufficient, and resents being coupled with words. In the selection of a text, it is important to choose poetry which has a feminine character, and asks to be complemented by a more masculine musical element. Shakespeare's Sonnets are what I would call masculine poetry. They resist being set to music.

Whenever Shakespeare calls for music as he often does in his plays, his poetry immediately changes character. It abandons its complexity and aggressiveness in favor of suppleness and lyricism. The songs in "The Tempest" afford a good example of this.

Just as a drop of water is created by an exact proportion of hydrogen and oxygen, so in creating a lyrical phrase you must have an equally exact proportion between words and music. As water is not merely hydrogen and oxygen, so must the composer of opera strive to create something which is neither a play with added music, nor a symphony with words, but a new, indissoluble organism.

I am perhaps the only composer who has finally convinced his publisher not to publish his libretti separately. (The publisher won two rounds with "The Old Maid and the Thief,"

and "Amelia Goes To the Ball," to my lasting regret.) I always conceive my libretti at the same time as I conceive the music, and it has always been painful for me to read my text divorced from its musical setting. A phrase such as "Mother, Mother, are you there?" in "The Medium," has no meaning to me unless it is sung. Nor does "Isn't the weather awful?" in "The Old Maid and the Thief." To read and judge a libretto without its musical setting is unfair both to the librettist and the composer. What may be a wonderful play may become a laughable opera, just as a seemingly awkward libretto may burst into flame once clothed by music.

AGAIN I must stress the fact that the libretto is an incomplete work of art, as it is only a part of a whole organism. Just as you cannot judge a watch by looking at one of its wheels, you cannot judge an opera by only reading the libretto, or playing the music. The two elements must be experienced together.

It is because I consider opera a very specialized form of art, an art in itself, that I believe that certain kinds of stage directors and singers are inadequate for it. Most operatic stage directors are sadly inefficient. They seem to have learned little or nothing of what the modern stage has to offer. They are still

repeating movements that were clichés twenty years ago. They are terrified if they are asked to introduce into opera any device which has not already been sanctioned by tradition.

Equally unsuccessful, although certainly more exciting, are the operatic experiments of directors from the legitimate stage. They do not lack imagination or daring; but they are ill-equipped for working with singers, instead of actors. It goes against the grain with them to allow music to fill, without apology, the silences between dialogues.

As for singers, the problem is even more serious. They constantly refuse to accept opera as a contemporary form of the theatre, and do not realize that little by little they are letting themselves out of work.

When "The Medium" was playing on Broadway, it was a struggle to convince some members of my cast that it was more important for them to play to such unoperatic audiences than to accept a Metropolitan Opera contract, and sing the third Rhine Maiden in "Götterdämmerung." Singers love to wear the dusty costumes of their predecessors. Very few of them inject new vitality into their art.

There are many reasons for the decline of opera as a vital contemporary expression. Here are four of (Continued on Page 50)



"THE OLD MAID AND THE THIEF:" Miss Todd (Marie Powers) exchanges small talk over tea with a neighbor, Miss Pinkerton (Ellen Fannin) during the New York City Opera's performance of the comedy.

MME. FLORA (Marie Powers) kneels beside the body of Toby, the deaf-mute (Leo Coleman), in the final scene of Mr. Menotti's powerful opera, "The Medium." Maddened by her "voices," Flora kills Toby.

YOUR VOCAL PROBLEM

Born in Deepwater, Missouri, Gladys Swarthout got her start at 13 when she pinned up her curls, told a Kansas City choirmaster she was 19, and landed a job as regular soloist. Since then she has sung regularly at the Metropolitan, the Chicago Opera and other major American companies, and has appeared in movies and on the radio. Concert tours have taken her to every state in the union. Miss Swarthout is married to Frank Chapman, New York City public relations counsel. Among her outstanding roles is that of Carmen.



by gladys swarthout

● I have a contralto voice, but because of the method by which I'm being taught, I do not have the heavy chest tones of most contraltos. Recently I have tried to open up these low tones, B, A, G, below middle C, but my scale is not smooth and my head tones not as full and pretty. My first method, the downward vocalization method, made singing easy, but the low notes were weak and undramatic. By trying to develop chest tones, singing has become work for me and the flow of tone is uneven. Which method should I continue? Could I develop lower chest tones by constant work with my first method?

► This question puzzles me because I do not understand what you mean by the "downward vocalization method." However, since the singer indicates that it was an easy method for her, it was probably right. The use of heavy chest tones can be so overdone as to become not only ugly, but actually dangerous. I feel in general it is much better to stick to the so-called head tones which naturally are produced by using all the resonant chambers than it is to try for the old-fashioned chest tones, unless that tone is perfectly natural and used sparingly. I am very sure that in this

particular instance, if the original method was correct, the low tones will develop.

● I am 13 years old and have a sweet, full and exceptionally strong voice. My range is from F below middle C to A above the staff, but my best tone quality is from middle C up to F on the fifth line. I have been singing soprano in church because they need them, but perhaps I am a contralto. Do you think me too young to have my voice placed and start taking lessons? If I am a contralto, will singing soprano in a choir hurt my voice?

► This is very simple for me to answer because I can do so from my own experience. When I was 13, I was a soprano soloist in one of the big churches in Kansas City, after having studied for only a year. I should judge that the young lady who asks this question has a very mature voice, as I did, hence I think it quite proper that she should start taking lessons. And certainly singing soprano in a church choir is going to do her no harm vocally, providing that she is not forcing in the upper register. I think she will find in a few years that she has a low voice, but at this point it would be very unwise to force

the lower middle register to make it a contralto or even a mezzo voice.

● My daughter has absolute pitch. She plays piano, cello, and reads music exceptionally well. Of what value is absolute pitch? Would a voice teacher who places no value on it be able to help my daughter as much as one who finds it of value?

► Absolute pitch is a very rare gift, if it can be called a gift, but there is a great difference of opinion as to its utility. It is certainly of no particular value to a singer particularly since most singers sing in three different pitches, if they appear with orchestras, or sing with piano in America and Europe. The question of the voice teacher depends a great deal more on that teacher's ability to place the voice properly than it does on his or her attitude toward absolute pitch. Except for the fun of being able to tell what note a steam-boat is sounding, I can see no practical value in the gift of absolute pitch.

● Can a throat specialist determine whether a voice has been damaged permanently by some (Continued on Page 49)

How the Blues Began

W. C. Handy, at the age of seventy-seven,

surveys the field which he pioneered

BY B. MEREDITH CADMAN

"THE FATHER OF THE BLUES." A Treasury of the Blues, from Memphis Blues to the present day. Edited by W. C. Handy with an historical and critical text by Abbie Niles. Pages, 258 (8x11). Price \$5.00. Publishers, Charles Boni. Distributed by Simon and Schuster.

William Christopher Handy, sage and kindly, has traveled a long, long road since November 16, 1873, when he was born in Florence, Alabama. His father and his grandfather were devout Negro parsons who looked upon the career of a musician as disreputable. In fact, father Handy said "he would sooner follow his son's hearse than see him become a professional musician."

Young Handy however, was music bent, and nothing could stop him. He came under the instruction of a teacher from Fisk University who taught him the tonic-sol-fa system and acquainted him with the music of choruses from Wagner, Verdi and Bizet.

Handy formed a quartet and started out for the Chicago World's Fair with a capital of twenty cents. By giving entertainments along the route the four reached their goal only to find the Fair postponed. Handy then became a member of Mahara's Colored Minstrels. He noted that most of the songs were by white composers, and were in no way a true evolution of Negro melodies or Negro folklore. Only the songs of James A. Bland (Carry Me Back to Old Virginia and Oh Dem Golden Slippers) were of Negro origin, although they reflected English and Irish folk-songs. It was through the movement to erect a monument to Bland in the Merion Memorial Cemetery near Philadelphia, that your reviewer came to know the "blues" as Handy expressed them. They are in no sense the usual type of strident jungle caterwauling which has made so many normal people dread the very thought of jazz and swing. They are no boiler factory explosions of discords, no nerve-petrifying orgies of cacophony but rather the simple and powerful expression of the elemental emotions of the race that made them possible. There is something extremely poignant about the St. Louis Blues which has a very definite human appeal.

Handy wrote the Memphis Blues, his first,

in 1909 as a contribution to the campaign of the local, but widely known political boss, E. C. Crump. This was followed by a famous series of "Blues" which earned him the title "King of the Blues." Later he went to New



W. C. HANDY

York, where he established the highly successful publishing firm of Handy Brothers Music Co., Inc. He is now blind but attends to business daily. He is a churchman and a 33rd degree Mason, ASCAP, of which he has been a member for years, holds him in high regard.

"A Treasury of the Blues" contains some seventy representative blues songs with accompaniments that make them accessible to the ordinary pianist. Abbie Niles' critical notes are informative and finely presented. The collection is a gem for the musical library.

"HOW TO PLAY THE PIANO." By Jacques Fray and David A. Saperton, Mus. Doc. Pages, 121. Price, \$2.95. Publisher, Doubleday and Co.

The musical notation employed by most nations of the world for two centuries has been repeatedly assailed as a cumbersome barrier for beginners whose ambition is to be able to play just enough to perform a few tunes.

Many short-cut methods have been devised and marketed to help those who dread learning the regular notation. Usually such methods have been written with a definite commercial aim by writers who have had relatively little experience, in music or education. But here are two top-notchers, two finely trained musicians and teachers, one of whom, Dr. David Saperton, was a former Assistant Director of the Curtis Institute of Music in Philadelphia. The plan of employing diagrams instead of notes which the authors claim enables the novice "to play a melody at the very first lesson, a course which in thirty minutes has you playing a simple song with both hands" must be seen to be comprehended. Midway in the book, notes are introduced and well-known tunes are presented in simple notation.

Generally speaking, your reviewer realizes that there are great numbers of people who like to dabble in music. They have no further ambition than that of amusing themselves. Some of those could find great charm in getting into music through a short cut. However, if anyone aspires to get the higher joys of music a certain kind of proficiency must be acquired. This proficiency is a mental adjustment and a manual adjustment which seemingly can be acquired only at the keyboard.

Yet, there is a distinct need for such a book as "How to Play the Piano," by Mr. Fray and Dr. Saperton for those who do not expect to take up the study of music seriously.

"KEYBOARD MUSIC from the Middle Ages to the Beginnings of the Baroque. By Gerald Stares Bedbrook. Pages 170. Price \$4.50. Publisher, MacMillan and Co. Ltd.

In the British Museum there is a miniature of King David seated at a Positive Organ. It is taken from a French Psalter of about 1300 A. D. Inasmuch as David, who with his harp soothed the black moods of King Saul, died over two thousand years before the monastic mediaeval artist made the miniature, it is very unlikely that he ever saw a keyboard of any kind. The inventor of the keyboard is as much lost in the mists of oblivion as the inventor of the plough.

It is reported that the organ came to Europe from Asia via Rome. In the fourth century A. D. the Roman hydraulic or water organ came into use. Then in about the middle of the ninth century there was an organ with 400 pipes at Winchester which required seventy able-bodied organ blowers at the pumps. It was so loud that people had to cover their ears with their hands as they approached it. With the growth of the organ there developed a very distinct art of ecclesiastical musical composition in the Middle Ages, and it is with these works that Mr. Bedbrook concerns himself. The book terminates with the baroque period. It is charming and authoritative.



Benno Moiseiwitsch

... a contemporary master discusses the great tradition of Rachmaninoff, Rubinstein and Paderewski

In collaboration with ROSE HEYLBUT

PLAYING IN THE

Grand Style

• Benno Moiseiwitsch was born in Odessa, began his studies at the age of six, and was accepted as pupil by Theodor Leschetizky before he was fifteen. Mr. Moiseiwitsch is distinguished for musicianship as well as for virtuosity.

The critics are occasionally pleased to compliment a pianist by saying that he plays "in the grand style." Exactly what do they mean by that phrase?

In the broadest sense, they mean a style of playing which penetrates deeper than the physical conquering of the piano. It concerns itself with the release of music. The "grand style" moved listeners through interpretation.

If today's young pianist is to achieve similar results, he, too, must turn to interpretative values. So the next question is, how does one learn to interpret?

In the "grand" days of Anton Rubinstein, Rachmaninoff, and Paderewski, it was impossible to learn musical meaning through recordings. Learning music meant digging deep into the score itself, training the inward hearing to grasp what is there and also what is not there. By concentrated and devoted thinking about music, the artist built himself a solid foundation.

Any artist worth his salt thinks music far more than he practices. Practice divides the mind between music and the mechanics of managing hands and feet. Inward hearing has its roots in musical thought.

In my student days, when Leschetizky was dissatisfied with the way we turned a phrase, he would bid us leave the piano and walk about the room with our eyes shut until a new phrasing suggested itself. Then we were allowed to play it for him. I still follow this procedure, leaving the piano to think about a phrase which needs better shaping.

How do you know if your thinking leads you to the right interpretative result? Well, you don't! Except in the sense that no sincerely planned and logically motivated interpretation is wholly wrong. What you think about music (that is, your interpretation) depends upon talent, intelligence, and general make-up—I might also add maturity, always taking into account that some people mature at an earlier age than others. The natural vigor of these qualities, together with their development, will ultimately lead to some valid train of musical thought.

The only really external factors in music are the printed indications, and even these are far from absolute. Take, for instance, the famous Chopin *rubato*. The tempo indication is *rubato*—but how much? What shall the actual note-durations be? To approximate anything resembling accuracy, one needs a sound knowledge of Chopin's life, his moods; what he was experiencing and feeling when he wrote that particular work; its relation to his work as a whole, etc. One tries to reconstruct all this, and then to apply it.

Interpretation does not mean borrowing "effects" to round out the rendition of a given work. It means learning how to think musically in approaching all works. This requires preparation. First, it demands thoughtful study with a thoughtful, intelligent teacher. Also, intelligent listening to (but not copying from!) concerts and records.

By intelligent listening I mean breaking away from mere feats of technique and analyzing musical meaning. Find out what is being said. Compare phrasings and phrase-contents with your own. Try to divine why a certain artist plays a certain thing in a certain way.

Other requirements include solid factual knowledge of the life and times of a composer

(approached without bias, pro or con); and wide general musicianship. One must be able to read any score, to see how a work is constructed, to analyze the content and structure of its various sections, to divine what the composer had to say.

Finally, one must learn to think one's way into every phrase, every bar, and to form one's own opinions about it. All these interpretative steps must be practiced as diligently as finger-drills.

I incline to be stubborn about divining and recreating musical meaning. I do not arrive at interpretative conclusions without thought; I hover over a work for days—weeks—trying shades of meaning. And once I have worked out a satisfying (if not standardized) interpretation, I am hard to sway from it.

Here is an example: in the third movement of the "Waldstein" Sonata, just before the coda, there occur tied chords immediately preceding the restatement of the theme. Now, the theme has its own marked rhythm, and the chords, in that place sound dead. I sincerely believe that Beethoven really wanted to reproduce, here, the orchestral effect of notes lightly repeated (as in the theme itself). Orchestrally, such an effect could be got by playing each note first on the D-string and then on the G-string, the difference in tonal quality giving the feeling of repetition. Not venturing to "improve" Beethoven by making an unindicated repetition, I obtain the effect I desire by holding the top notes of each chord and changing both finger and pedal during the holding. Thus I get the feeling of an echo which suggests the theme-rhythm without actually repeating the notes.

One evening last summer, I played Chopin's B-Minor Sonata, the *Largo* of which is among the loveliest slow movements we know. One

always plays best alone at home, and this night I revelled in the beauty and sentiment of that movement.

When I had finished it, I was startled to find myself sliding straight into the theme of the last movement.



omitting the introductory chords. It was in no sense intentional: I simply could not break the mood of the beautiful slow movement by playing chords. And immediately it came to me that those chords do not relate to the transition between the third and final movements.

I was greatly excited by the thought and determined (against advice) to try playing the work this way in public. I finally did, and was gratified when the critics, who might have condemned me, approved the alteration. On principle, I am against taking liberties with the masters: I never seek to change texts. But when changes of this kind come to me, when they fit, and when I have exercised thought and reason upon them, then I feel they must be right!

At the moment, I am at work on Moussorgsky's "Pictures at an Exhibition," a colorful work in the tradition of Schumann's "Carnaval." We are told that Moussorgsky wrote this series of "pictures" after being impressed by the paintings of his friend Hartmann. The paintings are, I believe, in existence, but I have never seen them. Nor is there any reason why I should. For what I wish to bring out is, not a series of pictures, but the things Moussorgsky saw and felt when he looked at them. Working in this way, I am sure I shall find what he meant to put down for the piano but (being clumsy pianistically) did not always succeed in writing.

The very structure of the work is a help. Moussorgsky walks into the exhibition in exuberant fashion, but as he glances at the first picture his mood changes. In walking out to the next—half his mind on what he just saw, the other half on what he is about to see—the mood changes again. And each picture affects him differently. He finishes "The Old Castle" with a sigh; then takes a deep breath and with a sense of false bravado goes on to the next, "The Bydlo," the picture of an old Polish ox-cart, is very melancholy. Why? Because of the weariness of the hard-driven beasts, stumbling along in fixed rhythm? Because of the harshness of the driver? Because of something in the surrounding scene—or something Moussorgsky saw into that scene? This is a good exercise in interpretation!

The student can find further excellent practice in studying the sonata form. This, of course, means more than merely learning that sonata movements are built out of a first theme, a transition to a second theme, development, recapitulation of one or both themes, and coda. One of the first tasks, and highest tests, is a close analysis of the development sections. I do here (Continued on Page 56)

Violinist's Forum

• What is the meaning of spiccato?

• Are technical studies necessary?

Questions from ETUDE readers are answered by

HAROLD BERKLEY

• "Will you kindly tell me just what does the word *spiccato* mean, and how it is played (martelé, springing bow, or just short bows)? Also, just what is the difference between sixteenth with wedges over them and those with dots? In Kreutzer, etc., some studies use the wedges and some the dots, with no explanation."—H.A.B., New York.

LITERALLY TRANSLATED from the Italian, *spiccato* means "separate" or "distinct." When applied to bowing on stringed instruments, it means a springing bow played near the middle with a wrist action.

It should always be kept in mind that the *spiccato* comes from the wrist. When the wrist movement is mastered, a slight motion of the arm can be combined with it in order to increase the volume of tone; but the player who uses both before he has complete control of the wrist movement will certainly find himself stiffening when he tries to play at a rapid tempo. This is a common fault among students who are too impatient to study the *spiccato* correctly.

For the performance of a brilliant *spiccato*, the bow-stick should be vertically above the hair. This gives more "bite" to each note. Only when a softer, more flaky effect is required should the bow-stick be tilted.

As I have had occasion to say a number of



times in the past, the first prerequisite for the playing of the *spiccato* is a complete mastery of the wrist-and-finger motion at the frog of the bow during performance.

Concerning the wedges and dots, according to strict convention, notes with vertical wedges over them should be played as short as possible, the value of the note being completed by an interval of silence, while notes headed with dots are shortened by only one-half their written length (see example).

However, many composers and editors use the signs loosely and indiscriminately: so that it is generally left to the player's taste and experience to decide just how staccato a passage should be played. According to Nottebohm's "Beethoveniana," quoted in Grove's Dictionary of Music, Beethoven was one of the few composers who had a keen sense of the difference between the two markings. But the indications in many editions of his works are not exclusively Beethoven's!

It is too bad this vagueness exists, for to violinists, at any rate, there is a world of difference between staccato and staccatissimo. Dots over notes of moderate tempo may well indicate a singing martelé, while the use of wedges would unmistakably indicate very short, sharply-articulated notes.

• "There has been a lot of discussion lately in this town among the violin teachers and the piano teachers about the value of studies (études) in the training of pupils. Most of the piano teachers and some of the violinists say they are not necessary any more, that technique can be learned from pieces. I can't agree with this, nor can some of my friends, and I should like very much to know what you think about it. The question: Are studies necessary?"—Miss M.L.R., Texas.

I'M GLAD TO HAVE this letter, the subject of which is being increasingly discussed; it is, moreover, a question that cannot be categorically answered in a couple of sentences. There are numerous angles, some of them mutually opposed, that have to be taken into consideration.

For one thing. (Continued on Page 61)

Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Professor ROBERT A. MELCHER, Oberlin College

MORE SUGGESTIONS FOR TEACHING THE DEAF AND BLIND

● *Within the past few years this department has received a number of inquiries as to how to teach music to those who are deaf or blind — or both. Several readers have already been gracious enough to tell the Department Editor about their own experiences, and he is grateful to them for their help. Now comes a wonderful letter from a teacher who has evidently had considerable experience in teaching both the deaf and the blind, and since her suggestions seem to me to be so wise and practical, I will share her entire letter with the readers of this page.* —K. G.

WE absorb the things we learn through the channels of our senses. If deprived of vision or hearing, there naturally results a greater development of touch or some other sense. In teaching music this seems to indicate an approach through the medium of rhythm.

First of all, the teacher must have unlimited patience, as well as confidence in the possibility of getting results. Second, as he trains his pupil to recognize, analyze, and express rhythm, he must be sure that he is sharing the same emotions, and he must analyze his own reactions both physically and mentally. The more completely the teacher understands the pupil, the better the instruction will be.

As an example of what I mean, try the following: Have your pupil place his hand (or hands) against the soundboard of the piano. Play a slow, rather loud, definite and repeated rhythmic pattern. The same tone may be used, but try out the range to determine which pitch is most helpful in enabling the pupil to "feel" the vibrations. Do not use the damper pedal—it magnifies but it also has the effect of blurring the vibrations. When the pupil can repeat the pattern by tapping on wood with his fingers or by playing it on a snare drum, you may be assured that the first step has been successfully taken. It may surprise you to find how easily you too can feel music if you plug your ears and become the subject of your own experiment. If you cannot feel music in your very finger tips, don't expect it of others!

Again: Take some metal article such as a sauce pan. Place the fingers firmly around it or hold it close to the body. Can you feel the music from the radio in the next room even though it is turned too low for your ears to detect the sound? Can your pupil feel it too? If your pupil responds to rhythm, it

is worthwhile to continue music study, and I suggest the use of dancing and all sorts of rhythm drills.

Note this fact: To tap or touch the hand of the other person, which is effective in teaching the blind certain other things, is not enough when it comes to music. In the case of music the other person must feel the vibration through the entire body. We normal people are so conscious of hearing the music that we often do not realize that it affects other parts of us too, and we teachers must learn this fact if we are to teach those who are deprived of some of the senses.

In musical therapy, one learns the value of relaxation and a receptive attitude. You cannot force the values of music. Musical development must always follow along natural lines, even though the reactions caused in various pupils are very different. The effects of practically everything, whether electricity or disease, have been known long before the causes are understood. Work in accord with the conditions and you stand to control or regulate the results. Always remember this, that the feeling comes first, the teaching of notes later.

Those who are deaf only follow a keyboard pattern freely. They cross hands on the notes of a seventh chord for the full length of the piano, and they are elated when the teacher says it is right. Blind persons are best started on closely related tones, such as thirds, or octave tones divided between the hands. Another thought: Persons may be deaf to the voice and most other sounds and yet experience a recognition of certain tones on various instruments. A test with different instruments will reveal this. Sometimes a contrast of high and low tones will be recognized.

A deaf or blind person may not hear the tones or read the notes as you and I do, but in every other way he is like us. He must learn to hear or see from inside, still he wants to express it outwardly. I believe the approach is not in the direction of how different deaf and blind pupils are, but how much we are alike. In music we find a common interest, and to develop this is worth all the effort it takes. —A. M. R.

ABOUT ORNAMENTS

● *I have read and appreciated your "Questions and Answers" for eleven years. Now I am sending you some questions of my own.*

1. In the dance pieces from Bach's *Partitas and Suites*, should some of the mordents be

played before the beat? I have been advised to play some of them that way, but I have found this more difficult especially when the tempo is rapid, because it seems to retard the feeling of an onward rhythmic momentum in the music. Is it better always to play on the beat in rapid movements? Are there any traditional rules to be observed?

2. How should such ornaments be performed in Romantic music?

3. If the pieces from the *Partitas and Suites* were used for dancing, would the interpretation of these ornaments be more flexible?

—A. A.

I AM glad that you have read this page for so many years, and trust that it will continue to give you information and satisfaction.

1. Your own feeling about the performance of the mordents is correct. Although there are many factors governing the interpretation of musical ornaments, it is correct to perform all ornaments on the beat in music of the Baroque and Classical periods, regardless of the tempo of the composition.

2. Ornaments in music of the Romantic period are performed before the beat.

3. Your question is a purely theoretical one. These compositions were never intended as an accompaniment for dancing. Bach has here raised the dance forms to an art level, as indeed have many other composers. Consider the numerous minuets, waltzes, mazurkas, polonaises, and so forth, that have been written by a large number of composers for concert use only. If these concert versions had been intended to accompany social dancing, they would undoubtedly be much simpler, often much slower, more regular, and they would have very few ornaments at all.

—R. M.

WHAT DOES SOLFEGGIETTO MEAN?

● *I am working at a piece by Karl Philipp Emanuel Bach. It is called Solfeggietto and I am wondering what this title means. Will you tell me?*

—N. S.

A SOLFEGGIO is a vocal exercise sung on vowels or neutral syllables, so a "solfeggi-etto" would be "a little vocal exercise," since the ending *etto* has a diminutive connotation. The composer probably applied the name to his charming little piano piece because it runs along on the piano in much the same fashion in which an elaborate solfeggio flows from the voice of a skilled singer. —K. G.



How to File Your Music

... A SYSTEM THAT WORKS

BY STERLING H. MISCHE

MAINTAINING an efficient music library is one of the most important phases in the activities of a minister of music. It matters not how large or small the church or its music library, whether one person is in charge of the music, or several. The music program of that church will be helped or hindered in proportion to the efficiency of its music library.

When one considers the ease with which a truly efficient library can be handled after once being put into operation, it is amazing that so many church music libraries are found to be kept in such haphazard ways. Wear and tear on the music, loss of valuable rehearsal time and time spent in locating the music can all be cut down considerably when the library is organized on a systematic basis.

I do not wish to imply that the system here described is the best, but it works well for us and perhaps it will for you.

Knowing exactly where each number is filed, how many copies are on hand, what number is appropriate for a certain occasion, when it was last sung, etc., are items of great importance to the director. A good insurance policy against the various catastrophes which might occur as a result of not having this information for quick use is to keep several card files. In our library we maintain three such files with each anthem catalogued as to title, composer, and type. Examples of these are given here and are self-explanatory. (See next.)

As each new selection is added, the librarians make out a set of these cards for each one and place them in the proper file. The advantages are fairly obvious. If I plan to use a certain selection, I locate it by using the title index. When the work of a certain composer is programmed, the composer index

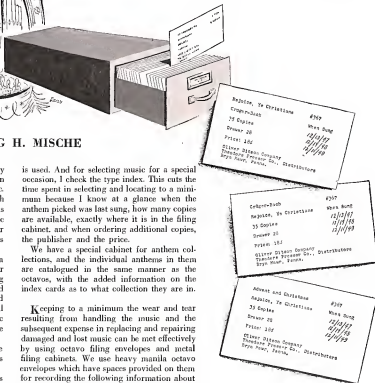
is used. And for selecting music for a special occasion, I check the type index. This cuts the time spent in selecting and locating to a minimum because I know at a glance when the anthem picked was last sung, how many copies are available, exactly where it is in the filing cabinet, and when ordering additional copies, the publisher and the price.

We have a special cabinet for anthem collections, and the individual anthems in them are catalogued in the same manner as the octavos, with the added information on the index cards as to what collection they are in.

Keeping to a minimum the wear and tear resulting from handling the music and the subsequent expense in replacing and repairing damaged and lost music can be met effectively by using octavo filing envelopes and metal filing cabinets. We use heavy manila octavo envelopes which have spaces provided on them for recording the following information about the numbers they contain: title, composer, arrangement, publisher, number of copies, price, when used, drawer number, comments. These in turn are stored in metal drawer cabinets, the drawers being octavo size and each one numbered.

To eliminate a lot of unnecessary handling in passing out at each rehearsal all the numbers to be worked on, we inaugurated this fall the use of choir folios which hold 10 anthems. When they were received, the librarians put the current selections we were using into these folios and distributed them, which

meant that they passed out all the music to be rehearsed at once, thus saving time and without handling the individual copies. As each anthem is used, it is removed from the folio, filed in the library, and replaced by a new anthem. Thus the copies are handled only twice: when placed in the folio and when taken out after use. Under the method where the music is handled out separately at each rehearsal, if the anthems were studied at each rehearsal it would (Continued on Page 52)



● As director of music for a large mid-western church, Sterling Mische has found this method of cataloging his church music simple and reliable. Try it for yourself—or check the success of your own filing system against this method.

NEVER UNDERESTIMATE

the Bass Clarinet

*Improvements by modern manufacturers
have made the bass clarinet an exciting solo instrument
and a versatile member of the woodwind choir*

BY WILLIAM H. STUBBINS

THE bass clarinet, which, as a voice of the clarinet choir, parallels the violoncello of the string family, is pitched one octave lower than the soprano clarinet. It has been constructed in the several keys of C, B \flat , and A, the C bass clarinets sounding one octave lower than their soprano counterparts. Bass clarinets have also been constructed in the key of B \flat , this instrument sounding one octave lower than the E \flat alto clarinet. This instrument is better known as the contra-alto clarinet.

For various reasons the bass clarinet in B \flat has been more widely accepted and used than any of the others, and it is this instrument which will be commonly found in general use.

The bass clarinet is usually written for, and reads in the treble clef, as do all the clarinets, but it should rightfully be written for and read in the bass clef, as it sounds. Some composers and arrangers have recognized this fact, and it is to be hoped that the change to the bass clef will eventually become standard practice and the instrument thus take its proper place in the score.

Because of this clef problem the student of the bass clarinet should be familiar with both the treble and bass clefs, and in addition, should be fluent in the tenor clef. The tenor clef will necessarily be employed when the bass clef reading standard is adopted for the same reason that it is now used for the 'cello and bassoon—to minimize ledger lines above the staff for the convenience of composer, arranger, and player.

THE MATTER OF TRANSPOSITION must also be dealt with, for it will be found that although the B \flat bass clarinet is the instrument most generally used, parts for C and A bass clarinets are also in the repertoire. Therefore, the bass clarinetist must be trained in at least these two transpositions.

Transposition should be done by interval and not by clef. The method of clef transposition has long since been abandoned by all except a few die-hard purists in the world of theory. All practicing musicians, except a few trained in Europe, where *solfege* occupied

a great deal of time which they would have better spent practicing their instrument, now use the method of interval transposition.

The purpose of transposition is to arrive at the correct sound. It makes very little difference what goes on inside the player's mind if the results are correct. Every player will develop his own system for transposition, but it has been my experience that a logical beginning point is the interval relationship, which I recommend.

Whatever the method, transposition is a skill which it is essential for the clarinetist to learn as early as possible in his career.

The range of the bass clarinet, although lower in pitch, is nevertheless a complete clarinet range extending from the low E-flat to the altissimo C, as written,



or as it sounds:



This will no doubt come as a shock to many persons who have always lamented the short range of the instrument. "Oh, it has a lovely low register," they say, "and that makes it useful for color—but the upper notes—why, of course, they are impossible, and therefore the instrument is useless except as an isolated color spot for effect within a certain range. Too bad!"

Nothing could be more in error. The bass clarinet, as now constructed by at least one manufacturer, is as facile and as pleasing in competent hands as any of the clarinet choir. As a solo voice it is grand and noble, capable of tremendous expressiveness. It is also an instrument which can be used as a complete voice within the score, like the 'cello section



University of Michigan clarinet quartet. Players, left to right, are Professor William H. Stubbins, soprano clarinet, Dwight Dailey, soprano clarinet, George Roach, bass clarinet and Norman Rost, alto clarinet. All play in the University Band.

of the orchestra. The mass effect of a section of bass clarinets is a thrilling and perfect wind counterpart to the 'cello section. It awaits only exploitation to become as standard in wind ensemble music as is the indispensable 'cello to the orchestra.

An extended range downward has been added to the bass clarinet in some instances, and this addition makes it even more important to the score. Bass clarinets have been constructed with additional tone holes on an elongated lower joint and bell which increase the range to low concert G-flat (Ex. 3).



It is generally standard to add the low E-flat key in the bass clarinet and this is an important and necessary consideration. I prefer a bass clarinet with the low E-flat key and one additional key which permits the production of a low D, or as it sounds, a concert C (Ex. 4).



This addition makes possible the performance of all violoncello parts and is of great value in scoring. For lower notes, the contra-bass clarinet should be used.

As a solo instrument in its own right, the bass clarinet possesses the requisite variety of tonal color, the facility and the flexibility as well as the adequate range for the performance of music in any style, with excellent effect. Here again, its exploitation awaits the imaginative player. Fortunately, in this case, as in the other aforementioned, the day of the bass clarinet's maturity as an accepted and admired instrument in its own right, is at our present day's musical threshold.

The technical problems of playing the bass clarinet are somewhat different from those encountered on the soprano clarinet. An explanation of them can best be made by indicating these "differences" with respect to the well-established fundamentals of clarinet playing.

Because of the larger physical proportions of the bass clarinet, as compared with the soprano clarinet, all applications of the fundamentals of clarinet playing technique must be on a larger relative (Continued on Page 64)

PROFESSOR WILLIAM H. STUBBINS, a member of the wind instrument faculty of the University of Michigan, has devoted much attention to development of bass clarinet and bass clarinetists.

To: DR. WILLIAM D. REVELLI
Harris Hall
University of Michigan

"A letter from Jim"

From: JAMES NEILSON
Director of Bands
Oklahoma City University

Subject:
What can we do about
CONTEST RATINGS?

DEAR BILL:

I've just come back from judging a number of interscholastic contests. My conclusion is that as things are being handled at present, the whole future of music festival competitions is being endangered, because:

1. Too few conductors understand the philosophy of festival competition.

2. In present-day competitions we're competing one organization against another, rather than against a standard of performance.

Now I don't have to tell you the philosophy which motivates a competition. The whole purpose of competing is that every participant, from conductor down to the last-stand clarinet player, shall grow in his understanding of the art of music.

The practical way in which we go about realizing this ideal is the rating system. When correctly administered, the rating system (Division I, superior; II, excellent; III, good; IV, average; V, below average) gives us an accurate measure of accomplishment.

By using this system, we provide a category for every conceivable type of performance. There's no need to alter these categories by using a system of plus or minus for the final rating. We ought to be on our guard against using such ratings as I (plus) or II (minus). There's no need for it, and it defeats the very purpose for which the rating system was originally set up.

The founders of the system conceived it as a way through which performances could be measured against a nationwide standard. The way in which competitors measured up to it could then be used as a basis for examining educational practices in any given town, region, or state. The weak could profit from the example set by the strong.

All this, of course, assumes that national standards have been set, that judges can evaluate according to the standards, that con-

test officials hew to the line in administering the rules, and that we high school music educators are honest with ourselves and each other.

I don't think this is a visionary goal. And it is our hope for the future. Let's reexamine the ratings and their actual meanings to see whether they suggest a way to administer the interscholastic contest.

DIVISION I—SUPERIOR. This rating should be reserved for the performance that actually is superior. Quite possibly it would not be given at many festival competitions. The approved rating sheets list a large group of technical and interpretative factors. In the superior performance, these would all receive the judges' approval. There are no flaws of intonation, technique, interpretation, instrumentation, or appearance. Everything is done correctly. The superior performance, in fact, is a performance having virtually professional smoothness. The competent adjudicator rates downward from this level.

This means we should have no double standard in awarding the superior rating. Superior performances are the same, whether they are in Texas or New York, Oklahoma or Michigan, California or Illinois, Ohio or Florida. The superior rating should never be used except for a genuinely superior performance.

DIVISION II—EXCELLENT. Here, I think, we must allow for a few minor indiscretions. There may be a poorly thought-out phrase line, a bit of confusion in the articulation, a touch of "corn" in the interpretation. However, these flaws are such that they can be heard only by discriminating ears, and they never disturb the even flow of a performance. Thus the II rating (Continued on next Page)

is, with reservations, high praise. We ought to give it sparingly, and only as the result of an unusually fine performance. We should never award a II rating for "encouragement"; this strikes at the roots of the whole festival competition idea.

DIVISION III—GOOD. This is the most widely misunderstood rating of all. At present its chief purpose seems to be to reward mediocrity. If a performance doesn't qualify as "Excellent" or "Superior," it is "Good." This defeats the original purpose of the "Good" rating. If our competitions are to be helpful to music education, we ought to re-define the III rating. We should make it a worthwhile reward.

"Good" means, or ought to mean, a performance that is pleasant to hear. It is playing of satisfactory quality, genuine and valid in every way. True, it will probably have shortcomings. Intonation may be a bit faulty at times. There may be a few technical errors. Attacks and releases may not always be precise. The sum total of these defects, though, should never be great enough to disturb the whole. As a matter of fact, the casual listener might well get as much pleasure from a "Good" performance as from one which the judges have accurately labeled "Superior."

This is what makes the III rating a bitter pill for the conscientious judge. He can't use the "Good" rating to identify a good performance. The reason is that we have cheapened the rating of III by making it too easy to get a higher one. Ratings of "Superior" and "Excellent" are awarded too frequently at our festival contests. The effect of this, on both conductors and students, is bad. Award of a top rating has caused many an otherwise fine conductor to rest on his laurels. Standards of performance suffer.

Would you say that performances today are at as high a level as they were in 1936-39? They are good by comparison with the wartime years, but should those years be our criteria for future progress? If we want to raise the level of performance in our high school music organizations, we must make it more difficult to achieve a rating in the first three divisions.

It goes without saying that to

do this we need judges with discernment and the courage of their convictions. If one wants to become an outcast, without a friend in the ranks, and never want to be asked again to serve in festival competitions, let him try being extra-conservative about the way he hands out ratings in the first three divisions. In many parts of the country, he will be a very unpopular adjudicator.

DIVISION IV—AVERAGE. After long experience judging contests in every part of the country, I have come to the conclusion that about two-thirds of the performances we hear should go in this category. In the "Average" performance, the margin of error can be much

greater than in the "Good." Faulty intonation, lack of precision, technical errors, maladjusted timbres, untidy phrasing, wrong tempi and ineffectual interpretation are considerably to the fore in an "Average" performance. It deserves a rating of IV. It usually gets III. If this habit continues, festival competitions will become a joke to thinking, progressive educators.

DIVISION V—BELOW AVERAGE. No comment needed. When you can't hear the music for the technical and interpretative errors, it's a "Below Average" performance. Judges usually give such performances a good-natured rating of IV. I don't think this is either kind or wise. The conductor of such a

group needs both our censure and our advice. There is something radically wrong with his teaching.

Let's face the issue squarely. On the one hand, there is a corps of competent adjudicators and contest officials. On the other hand, there is the teacher and his pride. The better the officials do their job, the more likely they are to wound the teacher's self-esteem.

Thus, isn't leniency on the part of the officials rather shortsighted? There's only one question demanding an answer. As we answer this, so goes the future of the festival competition. Here is the question: "Are we willing to be judged and rated on the actual merits of the performances?"

Note that I say, are *we* willing. Not the ensemble, not the soloists, but ourselves. There are no poor bands, only poor conductors. Unless we are willing to stand up and be counted, what is the point of the festival competition? Its whole purpose is to assess our ability to educate the young people who depend on us for musical instruction.

For our part, we have the right to expect certain things from the judges. If a national standard of ratings is deemed advisable, we ought to be informed how our performances measure up to the standard. Every judge serving us ought to offer a running commentary, appraising the performance accurately and giving us a basis for correcting and improving the performance.

All education aims in one way or another at the spiritual, mental, and physical improvement of the individual. In music education this takes the form of making the individual musically literate. The festival competition was devised with this aim in mind. Surely conductors and adjudicators can get together on so important an adjunct to music education.

The young people we serve are so genuine, so charming, and so wholehearted in their approach to music that I'd like to see them get full knowledge of the mental and spiritual resources to be found in the performance of great music. It is our duty to set them an example of judgment, taste, and musical honesty.

Yours,
Jim

Pointers for Teachers

BY ETHEL J. M. CONRAD

Many children have musical talent which has remained hidden because they started music lessons with a poor teacher. A child can give up very easily. So can parents, when they feel they are wasting money on a child who is not musically inclined. Most children love music from the time they first become acquainted with it in kindergarten. Why shouldn't they enjoy playing an instrument? After the first few lessons, a good music teacher should be able to size up a pupil's capacity and keep him working up to it.

A Plan for Each Lesson

Don't stop just because the hour is up. Plan a definite objective for each lesson, and be sure you have made the point before you stop. When your pupil feels that he has grasped the lesson's objective he will have a feeling of accomplishment and will have gained new confidence in himself. Aware of a real objective for his next lesson he'll find it easy to prepare. You'll find your extra minutes paying off in better results with your pupil.

Win Parents to Your Side

Parents will have to be on your side from the start. They will have to cooperate in getting the child to practice, so during the first few weeks the parents and teacher together should have little talks with the child. Tell him frankly it won't be easy at first but that a great deal of fun is coming. He can be made to understand that anything worth having comes with hard work. Every child can't play an instrument because every child is not smart enough to be willing to do this work at first. You think he is smarter than most children—and he'll probably live up to your expectations.

Teacher's Roundtable

Conducted by MAURICE DUMESNIL, Mus. Doc.

*Eminent French-American Pianist,
Conductor, Lecturer, and Teacher*



METRONOMIC DEBATE

Karl Gehrken sends me an interesting letter from Hanna Lund of Copenhagen, Denmark. While stating her views on the use of the metronome, Miss Lund takes exception to his statement that "the metronome has two fundamental functions: 1.—To enable the composer or editor to indicate the exact tempo that he considers to be right for a particular composition. 2. To enable the student to measure his progress in mechanical techniques." She believes in a much wider use, and elaborates as follows:

"If one teaches a non-musical person without the metronome, that person will never get to play in time. With the help of a metronome, and since the pitch of a piano is fixed (contrary to string instruments), good rhythm and a certain amount of 'piano' and 'forte' can gradually be taught, so that one will at least be able to stand listening to her though her playing may never have any real value for any other musical mind."

Miss Lund never uses "rubato" with an unmusical pupil. Now dealing with the musical one:

"Although her time may be perfect, working with the metronome gives more system to her practice. At the end of a practice period, she knows exactly how far she has gotten that day, and where to start the next. When the piece is thoroughly learnt it is far easier for her to practice it at half speed—which is necessary to keep difficult passages tidy—if she has the control of the metronome. The teacher uses it to check on improvements from lesson to lesson. Personally I write on a card, each work from the very beginning, the speed at which students are expected to practice. They are happy to work after this system and it gives them a firm hold. When the piece is finally conquered (at a suitable tempo slightly dependent on the student's temperament), we 'let ourselves go.' They have gained such a rhythmical and technical control that they can do what they wish. Away from the piano they sing passages and we discuss the piece and its interpretation. Then they perform it. Any musical person has a natural rubato. Those who have not, better keep away from it."

Well, since Karl modestly agrees with Miss Lund's contention that he is "a theorist rather than a musician,"

cises, but I recommend its use to students who are unable to do so. Debussy said: "The metronome is good, at least for one measure." Ravel, on the other hand, used it constantly and declared that he "couldn't do without the metronome." It is wise to call upon it frequently when reviewing one's repertoire, to make sure that "speed, the enemy" hasn't surreptitiously crept in.

The only point of disagreement between our two friends concerns only the measure in which the metronome should be used: *how much, when, and where*. Both contentions are legitimate and by no means irreconcilable.

One final note, however: it will be wise to discard the old Maetzl contraption, for its primitive pendulum has a way of ticking unevenly and slipping over worn-out notches to a faster tempo, that makes it unreliable. For safety and satisfaction, use an electric metronome. Those interested in a thorough study of its possibilities should read "Metronome Techniques," by Frederick Franz. It can be secured through the publishers of ETUDE.

FRENCH ACCENT

At one of my Clinics in the West, a lady teacher came up and asked for the English translations of Debussy's "Le Vent Dans La Plaine," and Ravel's "Oiseaux Tristes."

"The wind on the plain," and "Sad birds," I answered.

As the good lady wrote down these titles, a doubt crept over me. I felt there was something wrong somewhere. I pecked over her shoulder and Heavens, what did I see:

Debussy, "The Window Pane." Ravel, "Sand Burrs."

This time I haven't got the big head. Could my French accent be responsible?

YOUR PUPILS' RECITALS

To prepare for a musical debut, try the student workshop plan or a series of informal recitals

By GUY MAIER, MUS. DOC.

A STUDENT WORKSHOP

Last year Stephens College (Columbia, Missouri) experimented with a new project, a weekly student workshop where, with a few faculty members supervising the proceedings, pianists, singers, and so on could try out informally pieces they had just learned. At that time I recommended private teachers to test such a plan once or twice monthly. Here is the latest (and amusing) report written by a student on the college newspaper, the Stephens "Life":

"Have you ever been curious as to the source of the music which drifts out of the music building's windows on Tuesday afternoon between five and six o'clock? That heavenly music, my friends, is none other than the musical workshop which is held weekly. Dr. Peter Hansen, realizing that the student recitals were too strait-laced and formal, decided that an atmosphere which was friendly and informal would be more conducive to good playing and would ease the prevailing nervousness created by public appearances. So, the music workshop was begun last year and became such a success that it had been continued this year.

"The students are strictly informal, both in dress and manner of playing. In sweaters and skirts they step up to the platform, announce their numbers, and commence their selections. From then on, anything can happen—and usually does. When Guy Maier is present he may abruptly stop a student and astonish her with the question, 'Have you ever been in love?' He then shows her how to put a feeling of love into the lilting melody, as the composer intended it. If the girl hesitates,

Dr. Maier laughingly sets her at ease by saying, 'Not so sure of your man yet, are you?' Then, after reassuring looks from the audience, she continues—and usually finishes triumphantly.

"The workshop is open to anyone interested in the performers, the selections they play and sing, or just appreciative of good music. The atmosphere not only lends an air of informality to the setting but also a feeling of abandon, which the performers quickly pick up and reflect in their music."

CONDUCTING

M. K. T. (Rochester, N. Y.) writes: "This year my emphasis has been on 'conducting.' It is 'way ahead of clapping or tapping out the rhythm. I find it very helpful to have the pupil conduct while I play, imitating his wobbly rhythm. It immediately throws him off; then I play correctly, and his conducting goes along smoothly. Pupils seem to feel the regular pulsation of the beat instead of saying the count mechanically."

Of course they feel the rhythm instead of the time, through the whole body, when they stand up, get away from the piano and conduct with free, well-coordinated full arms, and with forearms and hands which center in the finger tips, where the "conducting" finally emerges. But don't neglect to have them count aloud very briskly as they conduct.

I use this simple conducting pattern for all rhythms—a figure eight lying on its side, with an out-swing for "one" and an in-swing for



"two." In triple rhythm the "one" of alternate measures (second, fourth, and so on) becomes an in-swing. Use arms singly, then together.

Prelude

Alexander Scriabine, (1872-1915) also spelled Scriabin and pronounced in Russian "Skraw-bin," is often called the Russian Chopin. He was the son of cultured parents and a most genial and polished gentleman, who incidentally admired Erud greatly. He studied at the Moscow Conservatory. Among his

teachers were Conus, Tancieff, Safonoff, and Arensky. The highly original, esoteric, and ethereal quality of his works has made a permanent place for him in musical history. Grade 4.

A. SCRIBINE, Op. 11, No. 13

Lento (♩ = 76)

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is Lento, with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *rit.* (ritardando). There are also articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the right hand, marked "R.H.".

Promenade

A clever dance conception in modern style which at first may seem strange to some ETUDE friends but after many performances in strict time with the metronome will reveal its novelty. Grade 4.

PAUL SARGENT

Gaily *very rhythmic* (♩=160)

The musical score for "Promenade" is written for piano in 4/4 time. It consists of five systems of music. The first system begins with a forte (f) dynamic and a tempo marking of 160 beats per minute. The melody is characterized by eighth and sixteenth notes, often beamed together. The second system continues the melody and introduces a more complex bass line with eighth notes. The third system shows a change in dynamics to mezzo-forte (mf) and mezzo-piano (mp), with the melody becoming more melodic. The fourth system includes a crescendo (cresc.) and a decrescendo (dim.) section, with dynamics ranging from forte (f) to mezzo-forte (mf) and mezzo-piano (mp). The fifth system ends with a piano (p) dynamic and a final melodic flourish. The score is marked with various fingerings, slurs, and accents throughout.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece is characterized by dense, flowing passages with numerous slurs, ties, and fingerings. Dynamics include *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), *dim.* (diminuendo), and *ff* (fortissimo). Articulations such as accents and staccato are used throughout. The notation includes many slurs and ties, indicating long, continuous phrases. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked *ff* and a *L.H.* (Left Hand) instruction.

Breath of Spring

A distinctive, appealing waltz with a fine tonal balance and excellent voice leading. Preserve a strict *legato* in the phrases as indicated by the phrase marks. Practice it until you can play it with great fluency and deftness. Grade 4.

OLIVE DUNGAN

Gracefully, with a lilt ($\text{♩} = 88$)

The musical score for "Breath of Spring" is written for piano. It begins with a tempo marking of "Gracefully, with a lilt ($\text{♩} = 88$)". The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into several systems, each with a right-hand (R.H.) and left-hand (L.H.) part. The piece includes various musical markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo). It also features articulations like *rubato*, *poco rit.* (poco ritardando), and *a tempo*. The score concludes with a "Last time to Coda" marking and a final *f* (forte) dynamic. The piece is composed of 16 measures in total.

Gypsy Dreams

WILLIAM SCHER, Op. 70

Grade 4.

Slowly, with expression (*alla Zingara*) ($\text{♩} = 66$)

Slowly, with expression (alla Zingara) (♩ = 66)

Somewhat faster

allargando

Vivace (Friska)

The musical score is written for piano and consists of three systems of staves. The first system is marked 'Slowly, with expression (alla Zingara) (♩ = 66)' and includes dynamics like *mp*, *f*, *mf*, and *p*. The second system is marked 'Somewhat faster' and includes *mf*, *cresc.*, and *allargando*. The third system is marked 'Vivace (Friska)' and includes *f*, *maestoso*, *a tempo*, *p*, and *mf*. The notation includes various fingerings, slurs, and articulation marks.



Prelude in C-sharp Minor

This prelude is number four of the set of sixteen masterly preludes by the American composer and pianist Abram Chasins, who for nine years was on the faculty of the Curtis Institute of Music in Philadelphia. These preludes have at

times a reflection of the style of Brahms and again that of Chopin. This prelude makes an excellent study and is not too difficult. It should be played vigorously but not heavily. Grade 5.

ABRAM CHASINS, Op. 11, No. 4

Allegro ($\text{♩} = 132-144$)

March Maestro

(FROM HARPSICHORD SUITE IN C)

HENRY PURCELL

Arranged by Alfred Whitehead

Broad and stately

Tuba Solo [B]

MANUALS

PEDAL

The musical score is written for a Hammond organ, divided into MANUALS and PEDAL sections. The key signature is C major, and the time signature is 4/4. The score includes various registrations and performance markings:

- MANUALS:**
 - Registration [B] (11) 10 8874 310 is indicated at the start.
 - Sw. f (10) is marked in the first measure.
 - Gt. (11) is marked in the second measure.
 - Sw. (10) is marked in the third measure.
 - Gt. (11) is marked in the fourth measure.
 - Sw. (10) is marked in the fifth measure.
 - Gt. (11) is marked in the sixth measure.
 - Sw. (10) is marked in the seventh measure.
 - Gt. (11) is marked in the eighth measure.
 - Sw. (10) is marked in the ninth measure.
 - Gt. (11) is marked in the tenth measure.
 - Sw. (10) is marked in the eleventh measure.
 - Gt. (11) is marked in the twelfth measure.
 - Sw. (10) is marked in the thirteenth measure.
 - Gt. (11) is marked in the fourteenth measure.
 - Sw. (10) is marked in the fifteenth measure.
 - Gt. (11) is marked in the sixteenth measure.
 - Sw. (10) is marked in the seventeenth measure.
 - Gt. (11) is marked in the eighteenth measure.
 - Sw. (10) is marked in the nineteenth measure.
 - Gt. (11) is marked in the twentieth measure.
 - Sw. (10) is marked in the twenty-first measure.
 - Gt. (11) is marked in the twenty-second measure.
 - Sw. (10) is marked in the twenty-third measure.
 - Gt. (11) is marked in the twenty-fourth measure.
 - Sw. (10) is marked in the twenty-fifth measure.
 - Gt. (11) is marked in the twenty-sixth measure.
 - Sw. (10) is marked in the twenty-seventh measure.
 - Gt. (11) is marked in the twenty-eighth measure.
 - Sw. (10) is marked in the twenty-ninth measure.
 - Gt. (11) is marked in the thirtieth measure.
 - Sw. (10) is marked in the thirty-first measure.
 - Gt. (11) is marked in the thirty-second measure.
 - Sw. (10) is marked in the thirty-third measure.
 - Gt. (11) is marked in the thirty-fourth measure.
 - Sw. (10) is marked in the thirty-fifth measure.
 - Gt. (11) is marked in the thirty-sixth measure.
 - Sw. (10) is marked in the thirty-seventh measure.
 - Gt. (11) is marked in the thirty-eighth measure.
 - Sw. (10) is marked in the thirty-ninth measure.
 - Gt. (11) is marked in the fortieth measure.
 - Sw. (10) is marked in the forty-first measure.
 - Gt. (11) is marked in the forty-second measure.
 - Sw. (10) is marked in the forty-third measure.
 - Gt. (11) is marked in the forty-fourth measure.
 - Sw. (10) is marked in the forty-fifth measure.
 - Gt. (11) is marked in the forty-sixth measure.
 - Sw. (10) is marked in the forty-seventh measure.
 - Gt. (11) is marked in the forty-eighth measure.
 - Sw. (10) is marked in the forty-ninth measure.
 - Gt. (11) is marked in the fiftieth measure.
- PEDAL:**
 - Sw. to Ped. Ped. 52 is marked in the first measure.
 - Gt. to Ped. is marked in the second measure.
 - Ped. 62 is marked in the third measure.
 - Gt. to Ped. is marked in the fourth measure.
 - Ped. 52 is marked in the fifth measure.
 - Gt. to Ped. is marked in the sixth measure.
 - Ped. 52 is marked in the seventh measure.
 - Gt. to Ped. is marked in the eighth measure.
 - Ped. 52 is marked in the ninth measure.
 - Gt. to Ped. is marked in the tenth measure.
 - Ped. 52 is marked in the eleventh measure.
 - Gt. to Ped. is marked in the twelfth measure.
 - Ped. 52 is marked in the thirteenth measure.
 - Gt. to Ped. is marked in the fourteenth measure.
 - Ped. 52 is marked in the fifteenth measure.
 - Gt. to Ped. is marked in the sixteenth measure.
 - Ped. 52 is marked in the seventeenth measure.
 - Gt. to Ped. is marked in the eighteenth measure.
 - Ped. 52 is marked in the nineteenth measure.
 - Gt. to Ped. is marked in the twentieth measure.
 - Ped. 52 is marked in the twenty-first measure.
 - Gt. to Ped. is marked in the twenty-second measure.
 - Ped. 52 is marked in the twenty-third measure.
 - Gt. to Ped. is marked in the twenty-fourth measure.
 - Ped. 52 is marked in the twenty-fifth measure.
 - Gt. to Ped. is marked in the twenty-sixth measure.
 - Ped. 52 is marked in the twenty-seventh measure.
 - Gt. to Ped. is marked in the twenty-eighth measure.
 - Ped. 52 is marked in the twenty-ninth measure.
 - Gt. to Ped. is marked in the thirtieth measure.
 - Ped. 52 is marked in the thirty-first measure.
 - Gt. to Ped. is marked in the thirty-second measure.
 - Ped. 52 is marked in the thirty-third measure.
 - Gt. to Ped. is marked in the thirty-fourth measure.
 - Ped. 52 is marked in the thirty-fifth measure.
 - Gt. to Ped. is marked in the thirty-sixth measure.
 - Ped. 52 is marked in the thirty-seventh measure.
 - Gt. to Ped. is marked in the thirty-eighth measure.
 - Ped. 52 is marked in the thirty-ninth measure.
 - Gt. to Ped. is marked in the fortieth measure.
 - Ped. 52 is marked in the forty-first measure.
 - Gt. to Ped. is marked in the forty-second measure.
 - Ped. 52 is marked in the forty-third measure.
 - Gt. to Ped. is marked in the forty-fourth measure.
 - Ped. 52 is marked in the forty-fifth measure.
 - Gt. to Ped. is marked in the forty-sixth measure.
 - Ped. 52 is marked in the forty-seventh measure.
 - Gt. to Ped. is marked in the forty-eighth measure.
 - Ped. 52 is marked in the forty-ninth measure.
 - Gt. to Ped. is marked in the fiftieth measure.

This page contains five systems of musical notation for a piano and organ piece. The notation includes treble and bass staves for the piano, and a single staff for the organ. Performance instructions and dynamic markings are as follows:

- System 1:**
 - Instrument: **Gt.** (Guitar)
 - Dynamic: **ff**
 - Pedal: **Ped. 62**
 - Accents: **Λ**
- System 2:**
 - Instrument: **Tuba**
 - Pedal: **Ped. 63**
 - Accents: **Λ**
- System 3:**
 - Trills: **tr**
 - Instrument: **Gt.**
 - Swells: **Sw.**
 - Accents: **Λ**
- System 4:**
 - Trills: **tr**
 - Instrument: **Gt.**
 - Dynamic: **ff**
 - Instruction: **Gt. to Ped.**
 - Pedal: **Ped. 62**
 - Accents: **Λ**
- System 5:**
 - Instrument: **Full Organ**
 - Tempo: **molto rall.**

If There Be Ecstasy

Alexander Mackenzie Watson

CLIFFORD SHAW

Slowly

If there be tears up-on your
cheeks, be-lieve that I'll be near to com-fort you, If there be laugh-ter on your
lips or in your eyes, I glimpse the stars. Make me to un-der-
stand 'tis I who've had a part in all the joy they are but sym-bols of.
If there be ec-sta-sy with-in your heart, share it with me.
Begin to build

dim. *mf* *p* *More intently*

And I will give you back in meas-ure full an e-qual part, en-
 riched by all the long-ing you can-not fail to see in my own eyes.

crac. *ff*

8 8 8

Romance

EXTRAITE DU CONCERTO

Edited by Franz Kneisel

ED. LALO, Op. 20

Andantino (♩=96)

VIOLIN

PIANO

mf *mf espress.* *cresc.* *p*

espress. *mf* *dim.* *pp* *p* *mf*

poco rit. a tempo *cresc.* *p* *dolce espress.* *cresc.*

a tempo *p* *pp* *cresc.*

suivez. *pp*

Musical score for a piano piece, featuring a single melodic line and a piano accompaniment. The notation includes various dynamics, articulations, and performance instructions.

First System: Melody begins with a forte (*f*) dynamic, followed by a piano (*p*) section marked *dolce*. The piano accompaniment is marked *sempre f* and *pp*.

Second System: Melody features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) section, followed by a piano (*p*) section marked *poco rit.* and *a tempo*. The piano accompaniment includes a crescendo (*cresc.*) and a piano (*pp*) section.

Third System: Melody continues with a mezzo-forte (*mf*) section, followed by a piano (*p*) section marked *cresc.* and *a tempo*. The piano accompaniment includes a piano (*p*) section and a mezzo-forte (*mf*) section.

Fourth System: Melody features a forte (*f*) section, followed by a piano (*p*) section marked *glissés*. The piano accompaniment includes a piano (*pp*) section and a forte (*f*) section.

Fifth System: Melody begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section marked *passionato*, and ends with a piano (*p*) section marked *a tempo*. The piano accompaniment includes a piano (*pp*) section and a mezzo-forte (*mf*) section.

Musical score for a piano piece, featuring a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *poco rit.*, *dolciss.*, *a tempo*, *ppp*, *mf*, *f*, *cresc.*, *tr.*, *espress.*, *pp*, *tranquillo*, and *v poco rit.*. The piece is divided into sections marked with Roman numerals I, II, and III. The key signature is one flat (B-flat), and the time signature is 4/4.

Gay Dancers

SARAH LOUISE DITTENHAVER

SECONDO

Allegro (♩=96-104)

With spirit

First system of musical notation. Treble and bass staves. Bass staff has lyrics: (Oh! you tap your toe) *mf*. Treble staff has *mp*. Fingering numbers 2, 4, 3, 2, 2 are above the treble staff. Fingering numbers 5, 2, 1, 5, 2 are below the bass staff.

Now a Russian dance!

With vigor

Second system of musical notation. Treble and bass staves. Treble staff has *f*. Fingering numbers 4, 2, 1, 5 are below the bass staff. Fingering numbers 3, 2 are below the treble staff.

poco rit.

Third system of musical notation. Treble and bass staves. Fingering numbers 1, 2, 3, 2, 1, 2 are below the bass staff. Fingering numbers 1, 3, 2 are below the treble staff.

a tempo

Fourth system of musical notation. Treble and bass staves. Bass staff has lyrics: (Oh! you tap your toe) *mf*. Treble staff has *mp*. Fingering numbers 5, 2, 1 are below the bass staff. Fingering number 4 is above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has lyrics: Tra la la, the dance is done; Tra la. Bass staff has *mf*. Fingering numbers 3, 3, 2, 2 are below the bass staff. Fingering numbers 3, 2 are below the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has lyrics: la la la! Now the chil- dren home-ward run; Tra la la la la la! la! *p*. Bass staff has *mp*, *L.H.*, *R.H.*, *non rit.*, *R.H.*. Fingering numbers 1, 4, 1, 3, 2, 2 are below the bass staff. Fingering numbers 3, 2, 2 are below the treble staff.

Gay Dancers

SARAH LOUISE DITTENHAVER

PRIMO

Allegro (♩ = 96-104)

With spirit

mf Oh! you tap your toe and your heel just so, Whirl a-round all in a row; *mp* How the

fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. *f* Now a Russian dance! *With vigor*

poco rit.

a tempo *mf* Oh! you tap your toe and your heel just so, Whirl a-round all in a row; *mp* How the

fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tra la la, the

R. H. *L. H.* *mp* Now the chil-dren home-ward run; *L. H.* Tra la la la! *non rit.*

Polonaise, in G Minor

OBOE, CLARINET IN B \flat , AND BASSOON

JOHANN SEBASTIAN BACH

Arranged by N. Clifford Page

Moderato energico (♩ = 100)

Arranged by N. Clifford Page

Oboe

Clarinet in Bb

Bassoon

Copyright 1934 by Oliver Ditson Company

The Snow Man

Grade 2.

MAE-AILEEN ERB

Moderato (♩ = 120)

mf *p* *f* *R.H.*

There's a won-der-ful man all— dressed up in white; And he stands in the

yard 'cross the way; He wears a cap and wool-en scarf; A

staff is in his hand. But— wait till the sun shines forth in his

might; He will cause our fine friend great dis- may, For his warm

rays will reach him there And snatch our snow man a - way, a - way!

p *a tempo* *rit.* *f*

The Baton Twirler

Grade 2.

ELIZABETH HOPSON

Moderato (♩=76)

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Left, Right! March Along!

Grade 1.

ELLA KETTERER

Moderato (♩=132)

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The Moon Boat

Grade I.

ELLA KETTERER

Moderato (♩.=80)

Way up high In the sky

Sil - ver Moon is sail - ing, Sail - ing by,

Sail - ing, sail - ing, Sail - ing in the sky.

mf

p

mf

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Keeping Step!

MARCH

Grade I.

ANNE ROBINSON

Moderato (♩.=104)

mf

mp

mf

mf

melody in L. H.

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ETUDE - FEBRUARY 1950

On a Swan-filled Lake

Grade 2-3.

MILO STEVENS

Allegretto con moto (♩ = 60)

The musical score is written for piano and consists of six systems. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto con moto' with a quarter note equal to 60 beats per minute. The score includes various dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). It also features tempo markings: 'a tempo' and 'D.C. al Fine'. The piece concludes with a 'Fine' marking and a 'dim.' (diminuendo) instruction. The score is divided into Right Hand (R.H.) and Left Hand (L.H.) parts, with fingerings indicated by numbers 1-5. The final system includes a 'D.C. al Fine' marking and a 'dim.' instruction.

YOUR VOCAL PROBLEM

(Continued from Page 16)

kind of strain if there is an ache in the throat after singing?

► An ache in the throat resulting from vocal strain would be no more visible to the eye of a throat specialist than a strained leg muscle would be to an athletic trainer. The sufferer is the only one who can tell. Of course if the ache persists after singing, the chances are that nodes will develop and those are of course quite obvious to a throat specialist. Any singer who suffers from a throat ache should not necessarily rush to a doctor, but first check the method of singing.

● Can a person who is 42 years old expect to receive benefit from voice lessons—providing her general health is good?

► I can see no reason why a person 42 years old should not receive benefit from voice lessons. However, if that person expects to make a career, then I would say it is a definite waste of time. It would be like taking up tennis at the same age with the expectation of playing in the National Championships. However, if it is for fun, then take lessons by all means.

● I am a contralto, 17 years old, who has studied voice a year and a half, but cannot make any headway with the high tones F and G. I can reach these tones only when I sing softly and entirely "on the breath." How can I correct this? Will singing with my fingers in front of my nostrils give me resonance and place my voice?

► Again I am a little puzzled by this question because I don't know exactly what the young lady means by singing "on the breath." I have always believed that all proper singing was done "on the breath." However, I have a feeling that she is talking about an unsupported tone, probably some type of non-resonant falsetto. However, if she can reach F and G easily singing softly, there should be no difficulty in increasing the volume of those soft tones by proper application of the motive power of singing, which is breath. Certainly no mechanical aid such as singing with the fingers in front

of the nostrils can be of any help in any vocal problem nor will singing with the hand cupped behind the ear. The latter, of course, has been resorted to a great deal by radio singers so that they can hear themselves over the studio orchestra, but it is a habit which is disastrous to cultivate.

● I have an individual problem which I hope you can help me with. I draw my upper lip down and tighten it when I sing, and I cannot get a loud tone on my medium low and lower tones without forcing. I do not open my mouth as wide as some singers, so do you think dropping my lower jaw more would help?

► Drawing the upper lip down is certainly very much better than drawing it back from the teeth. However, anything which is tight is bad, so I would suggest that the tension on the upper lip be released and that the lower jaw be allowed to swing normally and not be locked. I think the old Italian method of the mouth in the position of a suppressed smile is probably as good as any I know.

● I am 33 years old, live in New York City, and have been studying singing for the past four years. My health is poor and I have been told to leave the city for a milder, drier climate in the country and devote all my time to music. Financially I will be restricted. Where can I find a place where the cost of living is not too high? A timely suggestion will be greatly appreciated.

► To this question I am forced to give a rather depressing answer. I would certainly advise against anyone who is not in the best of health considering a singing career even for a moment. After all, the condition of the voice depends only partially on the condition of the vocal mechanism itself. General good physical condition—not only good, but exceptionally good—is an absolute prerequisite to a singing career. I would suggest that the first thing this singer should do is to regain physical health completely, and then resume singing.

THE END

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OKLAHOMA WIZARD

(Continued from Page 10)

city and state that, only a few years ago, was associated only with more and better cows, oil, and corn. There are regular members, paying a minimum of \$25.00 a year, fellowships for half that amount, student memberships for as little as \$5.00. Out-of-Towners have special rates and their number is amazing. Two school teachers from Henrietta, Oklahoma, travel 167 miles to and from every concert in an old jalopy and even a "foreigner," a man from Wichita, Kansas, holds a membership and comes regularly all the way from Wichita to hear the orchestra. Bus loads of from 25 to 100 people come from Shawnee, Chickasha, and Weatherford, 40, 50, and 87 miles from Oklahoma City.

Members of the society consider themselves somehow superior to the ordinary subscriber or ticket buyer in other communities. They feel that they are members of a secret order of music lovers, and from the way things have been going for the last eight or nine years it must be a highly enjoyable, most inspiring society.

WHEN young Victor Alessandro, an American musician from Waco, Texas, returned from his studies at the St. Cecilia Academy and the American Academy in Rome at the age of twenty-two, he became the conductor of the Oklahoma WPA orchestra. A few years later WPA stopped and many of its musical outfits folded. Young Alessandro refused to do so. Instead he began to infect the whole community, from the Mayor down, with a violent music virus.

Alessandro is a small, heavy-set man, talking with an absolute conviction, emanating an aura of strength and leadership that gives you immediate confidence in himself and in the truth of his ideas and ideals. He has only one goal—to make, as he expresses it, Oklahoma City and the State of Oklahoma the most musical city and state in the world.

"Music," he says, "is the most democratic thing on earth. It is our job, the professional musicians' job, to bring it to as many people as possible. They don't have to take it, but it is there for them to have if they want it. That is why we don't think anybody can discharge his duties towards music and the cultural demands of his

community by buying an occasional ticket to hear an occasional star. He has to do more. He has to become a member of our musical community."

This was the basic idea. Now look what it did to the city and the state.

When you become a member of the symphony society you are given a reserved seat in the hall and you can (and will) attend the twelve regular symphony concerts of the orchestra free of any additional charge. You also become a member of the State Symphony Society, which gives you voting privileges in the organization and the right to hire and fire the board of directors. You can show up at meetings, call the conductor names, and tell everybody present what you like and what you don't.

But that isn't all. Some years ago sparkplug Alessandro decided that the big symphony concerts in the big hall weren't enough to satisfy his musical ambition and the true demands of his members. So he began organizing what he lovingly calls his Little Symphony—18 to 45 men who play *Serenades* and *Divertimenti* by Mozart and Haydn, precious preclassical scores and many modern works that would be drowned in the enormous spaces of the Municipal Auditorium. The concerts are given in a small hall—they, too, are absolutely free to the membership and just as absolutely inaccessible to occasional musical kibitzers.

No outside soloists are used to attract the public; no concessions are made to the taste of the audience. The conductor just plays the music he and his musicians think worth playing. Yet, within a short time after they had been initiated, each of these concerts had to be played three times—twice on the first evening and once next day.

When the small hall where they took place was swallowed by television to serve as a studio, another room was found in the inexhaustible Municipal Auditorium building, glamorously called "The Hall of Mirrors." To make the concerts even more intimate, wooden risers were built on all four walls of the hall. The orchestra plays in the center of the floor.

Here the informal democratic principle of music-making is carried through without any reservations. As members of the audience

file in—and then again, during intermission—they talk to many of the players, greeting them by their first names. It's the atmosphere of a party, of a meeting among old friends, and no forbidding line is drawn between the listener and the initiated performer.

Then, before the concert actually gets under way there is further tearing down of the spiritual fence. Recently, for example, Maurice Ravel's *Tomb of Couperin* was scheduled for a performance of the Little Symphony. It has a particularly difficult part for the oboe. So before the piece was played, the conductor explained to the audience the technical problems of intonation and fingering of the oboe. Afterward, the oboist played some of the difficult passages slowly, so that the audience could watch his fingers—then repeated it in the proper tempo. When the performance got under way, the listeners not only were hearing the music but had a new, exciting understanding of its intimate fabric.

A FEW weeks ago a work by Jack Fitzer, a resident composer in Oklahoma, was programmed. Before he performed the work, conductor Alessandro made the composer rise in the audience, introduced him to the public and made him tell why he had written his work and what he had in mind when he wrote it. After the piece had been played, the audience was free to ask questions. A lively discussion ensued, constructive and fruitful for the questioners and for the harassed composer.

There are generally no printed programs at these events: the conductor announces each work, talking at the same time a little about the music and the composer, telling anecdotes and jokes that stick in the mind and make a composer, formerly just a name born 17xy, died 18yz, suddenly come to life.

When Alessandro was planning to play Saint-Saens' *Carnival of the Animals* at one of his recent concerts, he heard that a circus was making its winter quarters in nearby Hugo, Oklahoma. "I will never forget the face of my first trombone player," Alessandro reports, "when he entered the dimly-lighted area backstage, unpacked his instrument and sat down on a stool for a few warming up exercises. He had just filled his lungs with a sound supply of air to let go with a lusty *fortissimo* when he saw a small elephant chained to a radiator a few feet away. The sounds froze in his instrument."

But the trombone player recovered from his shock and a little later Tina, the elephant, small as elephants go, but surprisingly big for a member of the Oklahoma Symphony Orchestra, danced with grace and perfect rhythm the Dance of the Elephants, one of the most popular pieces in the Saint-Saens music. "Tina," Alessandro asserts smilingly, "has done more for music appreciation in Oklahoma than a whole battery of professors could have done."

Everywhere the seeds are being planted and everywhere they begin to bear fruit. Recently, a group of players from the orchestra got together to put on—without any prodding from "above"—a series of chamber music concerts in one of the city's churches. A small stage was constructed and two hundred people gathered for the first event. The admission charge (one dollar) doesn't go to the players—it helps to pay the expenses and for the buffet supper where after the concert, musicians and listeners have a bite and a talk together and where the musicians ask the audience what they would like to hear the next time.

No schedule of concerts is announced. Whenever the players have enough spare time to prepare a program, they just telephone a few friends—and a few days later the place is packed.

This seems the secret formula: to tear down the barriers between the professional musician and the ordinary listener, to make music an adventure for every citizen.

"THIS season," Alessandro said proudly, "we will add the active participation of three different choruses to the concerts of our orchestra. Three hundred young people from the combined high school choruses of Oklahoma City will appear here on the stage of the Auditorium to sing with us Brahms' Song of Destiny! On one occasion the chorus of some 300 young people from the University of Oklahoma will sing with us, and at another time, the girls from the Oklahoma College for Women at Chickasha.

"Do you think they will ever forget it? I can't believe they ever will. Not they, and not their friends and their relatives. I think they all will be faithful recruits in our crusade to make this town and state a more beautiful place in which to live and to give our people more happiness, more contentment, and more peace of mind."

THE END

(Continued from Page 21)

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have to be handled ten times including the performance for the service. In addition to the time saving afforded, these folios help to improve the appearance of the choir when in the loft.

Those of you who are familiar with hand and orchestra music know that at frequent intervals there are rehearsal numbers or letters provided to be used as starting points when working over a particular section or phrase, if it is undesirable to start from the very beginning of the composition. Why not do this with your choir music, Mr. Director? As each new anthem is added to the library, why not go over it and mark rehearsal numbers or letters with a blue pencil (use red for other markings) at the logical and possible points to start within the anthem. Don't wait until the rehearsal when some trouble occurs to try to decide where to begin working on that trouble spot. By having all the copies marked in advance, both you and the choir members will know. Think of the saving of rehearsal time when you can say, "begin at letter A," or "start at number 3," or "tenors two measures after C." How much more professional the above examples sound than "Well, let's see where we can begin," or worse, "Alto, where do you want to start?" This professional manner will improve your rehearsal efficiency and increase your stature in the eyes of your choir members.

The old adage about a stitch in time can certainly be applied to the repairing of music. Yes, a stitch in time saves. Repairing when the damage first appears will prevent greater damage to the pages and the resultant need for ordering new copies, which in turn takes money you would like to be using to purchase new anthems. The cost of repairing a torn copy to prolong its useful life is much less than the replacing of that anthem would be. As soon as a tear or rip occurs, give the copy to the librarians for repair. After trying different repair materials, we chose Gamble Hinge, with which many of you are perhaps familiar. It is made in several different "leafs," and which size to use depends on the number of pages in the anthem. Scissors, an office sponge, and some transparent tape will com-

plete your repair material requirements.

A "library card" should be kept to allow choir members to take music home for extra practice if this is deemed advisable. Instead of extracting one or two copies from the folio, the entire folio should be "checked out." This library card should contain the name of the choir member checking out the folio, the date the folio was taken home, the date of return, and the initials of the librarian who checked the folio in.

Space should also be provided for the storing of repair materials, reference copies, and catalogues.

I have a complete set of the file cards described previously for the music of each of our four choirs. This is a necessity for us because of the large amount of music we have. Also each choir has its own music cabinets. The organ music, solos, duets, trios, etc., should be treated in like manner.

Whether or not these last items would be needed should be determined by the director on the basis of the size of his library. This may also be used as the determining factor in choosing the number of librarians.

To readers who have directorships where there is a large amount of music and no library system, the amount of work involved in inaugurating such a library program and keeping it in operation may seem almost insurmountable. But it is really not that at all. The director, working with his librarians and some other members of the choir, can have a system like this in operation in a surprisingly short time, and after it is once set up, it is comparatively easy to keep it functioning.

THE END



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WHAT CHOPIN REALLY THOUGHT OF LISZT

(Continued from Page 11)

Liszt does plenty of work, but has little inspiration. In Mozart you seldom find any amount of work. In Bach there is contrapuntal work but of such a perfection and so closely knit with inspiration that you cannot separate them.

CONCERNING CREATIVE EFFORT

Don't talk to me of composition: creation is not a thing one can learn. Every man sleeps, eats, and moves differently, and you wish that all would create the same way. I am tormenting myself devilishly over every piece.

I seem to have a beautiful and finished thought in my mind, but when I write it down, I realize that I have made a lot of holes in it. Everything looks different on paper so that it drives me to despair. And then begins the torture of remembering. Or I have several similar themes, and am always so undecided as to which to choose.

I cannot complain of lack of themes, but sometimes those little beasts drive me to tears when I have to make a choice. Often I throw ready things away for a long time, to let time decide and choose.

Ideas keep creeping into my head. Sometimes I write them down, sometimes I just play with them and throw them away for the future. One of them may be greater than the others; maybe I'll build a Polonaise upon it, but I am leaving it for later. First of all, I am still exhausted by the Etudes and must recover my breath; secondly, they [his Polish compatriots in Paris] are racking me, telling me to write Polonaises, Mazurkas, instead of "Exercises." They would strut like peacocks if I once listened to them and wrote what they told me to write. Mozart did one thing after another and everything was a masterpiece; apparently he did not take gratuitous advice too seriously.

I myself get tired very quickly, because creating is a serious matter for me; and when I am tired, things don't work out so well. As you know, I am very careful and do not like to toss off just any thing into the world. Maybe I shall become more efficient in time, get less tired, indulge in shorter periods of rest, but I'll never reach the perfection of Mozart; that's a gift of nature.

A wise creator himself knows what is lacking in him. Whatever

can be attained by dint of sweat, that he should try; but what is beyond his possibilities, he would do better to leave alone, he will never reach it. While admiring the art of others, one must know enough to say to oneself: "Useless to climb, that's not my way."

He who has great aptitudes and talent but little knowledge is like a carpenter who has no tools to work with. He who is very erudite but has no talent is like a carpenter with a lot of the best tools but no material. Anyone can obtain knowledge, but talent you cannot buy even for diamonds; so thank God that you are talented, and try to learn.

You have the ability and originality, and that's the most important thing. Only those works which have much originality may live long; others are mediocrities and must perish. As I love you—were it not for the fact that I do not use other people's themes I would steal from you one theme of which I am envious.

But tonight, at Léo's,¹ I shall improvise on your theme in order to show the people how great a composer you are. If you want me to I shall speak to Schlessinger² about your Mazurka: he certainly will take it most willingly.

An artist should never lose sight of the thing as a whole. Above all there must be a *suite*. He who goes too much into details will find that the thread which holds the whole thing together will break and, instead of a necklace, single pearls will remain in his stupid hand.

When your completed work makes the impression of an improvisation, you will make the greatest impression. Therefore, it is necessary to catch the first thoughts of inspiration and put them down while they are still hot. You know well it's not easy, since they flash by like lightning. Later on, one must try to recall them with complete precision. In a word I am (Continued on Page 57)

¹Auguste Léo, a banker and friend of Chopin, from whom the frequently needy composer borrowed 1000 francs and to whom in gratitude he dedicated his *Polonaise in A flat major* (Op. 53).

²⁴ A music publisher in Paris who published most of Chopin's *Mazurkas*.

(Continued from Page 13)

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(Continued from Page 19)

it is that tedium could occur!

Each movement of a sonata is like a well-constructed play—concerning which a great theatrical manager once said, "Your start may be brisk and your climax colossal—but watch your second act!" This second act, precisely, is the development. And the pianist (as well as the composer) must explore it thoroughly.

I love to plunge into the development, to see what it is made of;

to detect the ease with which the composer shaped it (always a gauge of creative vigor). The important thing in planning one's playing of any development is never to treat it as mere padding for the principal themes. Find your themes, adapt them to each other, make them fit into each other and into the places of transition.

I am startled, occasionally, to find "intelligence" used as the antithesis of "feeling," as though the

two played against each other. Nothing could be further from the truth. No intelligent interpretation is lacking in emotional values. What this objectionable contrast probably means is that, depending upon gifts and degree of maturity, some natures emphasize brain over heart. Where such an imbalance occurs, it must be corrected by conscious and concentrated application to emotional content. If an interpretation is unduly cerebral, liveliness and color can be infused into it by attention to whether the theme is now in the right hand, now in the left; whether it is sup-

ported by an accompaniment which has significance of its own, or merely hums along.

I have not touched upon technical matters because those can be learned at any hour of the day. The problem facing the young pianist is not how to play faster and louder, but how to play music in moving and musically fashion. This he can accomplish by breaking away from a preoccupation with mechanics, and by concentrating earnestly, devotedly, independently upon musical thought—as was the habit in the "grand" days.

THE END

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(Continued from Page 54)

occupied, you see, with catching the smallest shadows of inspiration, but those rascals run away like fleas.

Besides, I am irascible as always. It's just as well that you are not here. You would be dissatisfied with me because day and night I am buried in my notes and in boredom.

You will never catch the thought of the creator in his musical work. Don't try to exorcise any fantastic ideas on this subject since nothing will come out of it, except facetiae, as in the case of that German³ who wrote about my "La ci darem" from Don Juan. He writes that Don Juan kisses Zerlina in B-flat major. Splendid, eh?

What today is considered poetry from the old rules, tomorrow may become original and great. It is even bad, when people praise too much and understand too well, because it means that there is nothing in it that posterity alone could understand. Works which are perfectly clear to everybody are shallow and posterity will blow them off like soap bubbles.

You are writing me so much about your inspiration that I have been musing about the different ways people arrive at creation.

I myself can never finish anything at once. I have too many themes and have rather an *embarras de richesses*, as the French say. But when I write them down on paper, selecting the best pieces, I find that the thing is full of holes. The best way out, then, is to throw such an unborn child into a corner and forget it.

After a certain time a theme falls suddenly as if from heaven which will fit exactly into one of those holes. Afterwards another one . . . finally the whole thing is composed like a mosaic. You would think that this is the happy ending. Not at all! Before I at last finish it I lose a terrible lot of time, and I have plenty of trouble, many tears, and sleepless nights.

ABOUT PLAYING THE PIANO

You know that I tell my pupils to play my own and others' works as they feel them, and that I dislike it if they imitate me too much, adding nothing of their own in the interpretation.

As for myself, you know, I seldom play a thing twice in the same way. You realize that the cause is in the disposition.

People sometimes tell me re-

proachfully that I have been playing better, e.g., at Cusinie's than at the Perthus, but they don't understand that man is not a machine.

You see, when composing one must do it in such a way that out of a hundred people playing your work every one might be right in his own way, without diminishing or spoiling anything of your idea. But you'll understand yourself that for this the work must be rich in ideas and feeling. The work must also be rectified by the performer's thought and feeling, and let no one who is poor in feeling touch a work rich in it.

The other day at the Perthus, Fétis amply praised me, saying that between my *piano* and *pianissimo* there are a hundred shades. At that Liszt put on a sour smile.

I am always telling my pupils that those for whom the *forte* is difficult must learn to shade their *piano* in a dozen ways, and well manage the pedal, then the listener will not regret the lack of the *forte*.

Be careful with the pedal, for this is a frightfully touchy and noisy rascal. One must deal with it very politely and delicately.

To an accomplished virtuoso all infernal tricks are permitted, therefore you certainly may use your own way.

You may also put the first under the fifth finger. If necessary, take two white and even two black keys with one finger. If you put your third over your fourth or even over your fifth finger, you'll not commit a mortal sin.

Don't exert your fourth finger too much; it is so tightly linked with the third finger that you'll never make it completely free. My fourth finger is completely undeveloped, but I know how to manage it in such a way that nobody can find out.

Every finger is built differently, each has a different role.

He who has an empty head and a cold heart had better not spend time on music; the best teacher and the most careful exercises will be of no avail. Music is something more than a skillful moving of fingers.

THE END

³Schumann. This was his now-famous essay beginning, "Hats off, gentlemen—a genius!"

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(Continued from Page 12)

wish to hear because the title can be inscribed on the record label. It is far less simple to find a specific section on a half-hour recording on tape or wire. If the principal purpose is to record music which is to be used in classrooms of a school where only a phonograph is available, the disc recorder is a wise choice. If recordings are to be made frequently and the machine is always available, it is less expensive to use tape or wire. Both types have advantages. It is largely a matter of personal choice. The fidelity of the recording is surprising, particularly if the proper high-quality microphone is purchased.

In schools, a practical solution is to purchase a disc and a tape or wire recorder. A remarkable versatile combination is available at comparatively low cost. One tape recorder, for example, accommodates a tape which normally records one half hour of performance, but by recording the bottom half of the tape in one direction and the upper half in the other, one complete hour of music is contained on a reel of tape whose cost is less than four dollars. The dealer can provide at a small extra charge a wire with a "jack" at each end which can connect the *Speaker* outlet on the tape or wire machine to the *Microphone* inlet on the disc recorder, and acetate discs in any number can be reproduced directly from any portion of the tape. I will explain later the values of this versatility. The reproduction of the recorded performance can be effectively improved by the purchase of an auxiliary "bass reflex" speaker; many models cost less than forty dollars.

A tape or wire recorder should be purchased which is easy to carry and simple to operate. If the machine is to be used throughout a school system it is well to examine several machines on an on-trial basis to find which model will be most satisfactory for the specific purposes to be served. Some models have a monitor dial; others have a "bleep" light which indicates the maximum of volume to be tolerated without distortion, ensuring an accurate and undistorted reproduction of sound. If these devices are included, the instructor can set the machine at the desired level and record a performance without further attention.

At least one tape recorder includes a built-in radio set. In

cities where student musical groups are present in radio broadcasts the program can be transcribed on tape simply by tuning in the program and setting the tape recorder in action. All or portions of the program later can be transcribed on the acetate discs (by the manner previously described) and sent to the students who appeared on the radio program. They can hear their performance on their own phonographs.

What has been said simply means that whoever contemplates the purchase of a recording device should investigate what is available before buying. No brief statement can describe the diversity of equipment now being manufactured.

What is more to the point is to enumerate some actual situations in which a record of the proceedings will have value. One is the regular rehearsal of a musical organization, either instrumental or vocal. In the course of learning new material or perfecting a piece for performance, the instructor normally is forced to rely on his powers of verbal description in order to convey to the students his impression of their efforts, and how the sound produced might be improved.

The instructor listens. He says, "This is what you did at this particular time." If a recorder is available he can say, "Listen to yourselves."

A second situation where the value of recordings seems obvious is the festival, contest, concert, recital, or any such public appearance that may be a climax of a portion of a year's work. A permanent record of such an event has always had sentimental value—consider the pictures that are preserved in yearbooks, and the newspaper clippings and pictures pasted into scrapbooks. How much more valuable the whole experience would be if a permanent record of the way the performance sounded could also be retained!

We often complain that a program hardly seems worth all the turmoil and sustained effort involved. A recording is the answer. The glow of pride in a piece of work well done can be recaptured indefinitely, and for such a treasure the price is indeed small.

A third suggestion is that the recorder serves not only music classes but the whole school pro-

gram as well. It can make available the entire range of commercially broadcast music as well as other types of programs. Radio and television programs are not scheduled for the convenience of school time schedules, but if the school has a recorder, programs may be transcribed and repeated as often as it may seem desirable. Buildings equipped with a communication system are all the more fortunate, for the recording may be "piped" into several rooms simultaneously.

The next example needs to be more personal. In the spring of 1949 Baltimore was the host city for the Eastern Division of the Music Educators National Conference. Scheduled for appearance on the program was a performance by the elementary schools of the city. The story, the script, and the music had been written by elementary school students. A chorus of more than 350 elementary school students was made up of representatives from the upper grades of many elementary schools. The music was new (in the exact sense of the word) to all persons concerned—the singers and the many teachers who trained them. There were only two rehearsals in which all members of the chorus would work together with the festival conductor. In the rehearsals within individual schools, how could all participants agree upon an acceptable interpretation?

The various teachers responsible for training a portion of the chorus met together, sang the songs, and came to an agreement on their interpretation. Then a tape recording of the singing, with accompaniment, was made. Again using the plan previously mentioned, the disc recorder was connected by wire to the tape recorder and discs were cut in sufficient number from the tape to provide each participating school with a recording of every festival song. These could be played on a phonograph during rehearsals within the school. Again the recorder was a great time saver.

The instances recounted here are few. Scores more are available. It is not intended that this brief account should imply anything more than this one thing: the recording devices mentioned, together with the phonograph, radio, and sound films, are aids to good teaching, not substitutes for it. They are not mechanical baby-sitters.

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VIOLINIST'S FORUM

(Continued from Page 19)

there is the individual student to consider. If he has an average talent and has no ambition for a professional career, studies need not be made an important part of his lesson and practice time. The stress should be on solos, from which he can learn to play with expression and color and from which he will always have pleasure. Such a student is not likely to acquire an advanced technique of violin playing, but he can easily become a competent and enthusiastic amateur—and on such people is musical culture founded.

Quite another case is the student of more than average talent, who is ambitious for a career as a professional violinist and whose talent justifies his ambition. He needs an entirely different course of training from that given to the prospective amateur. He needs studies and plenty of them, so that he may acquire a well-rounded, well-coordinated technique from the earliest stages. The various curricula that I have noted from time to time in these columns have been designed with this type of pupil in mind.

Our pianist colleagues are much luckier than we are in the matter of teaching material. From almost the earliest grades there is, for the piano, an abundance of material that is musically as well as technically valuable. There are one or two good reasons for this. First, nearly all the great composers from Bach onwards wrote some comparatively simple music for keyboard instruments, and they wrote a great deal more that can be simplified without losing its chief musical or technical attributes. Second, a piano piece is a complete musical entity in itself. Third, there are many piano solos that would be labeled as studies had they not been given titles.

The violin teaching repertoire does not have these advantages. The solo material available for the earlier grades is designed, most of it, to show off a pupil's accomplishment rather than to increase his musical understanding or to develop his technical resources. Few of the great composers wrote easy music for the violin, and those of their works that have been simplified rarely provide technical nourishment, however useful they may be in developing musical taste. But, and it is a big but, there is many a violin "study" which, were it given an accompaniment

and a title, would be accepted as a solo for its appropriate grade.

The question of aesthetics also enters into the matter. Is it aesthetically sound for a pupil to gain his technique by working on a solo he will later play? This question hardly arises in the early years of study, for the pupil will rarely have solos of permanent musical worth. But by the time he has reached the grade of Kreutzer the question becomes important; many of the solos he will then be playing will be of sufficient value to interest him the rest of his life.

So we must consider carefully whether or not a pupil's appreciation of the musical content of his solos is likely to be dulled if he uses them at first as purely technical exercises. Most experienced violin teachers agree that it will.

In other words, a pupil should not work on one of the unaccompanied fugues of Bach for the purpose of learning to play chords; he should have acquired his chord technique elsewhere before tackling Bach. If a pupil studies a piece of good music as a technical exercise, it is likely to remain just that in his mind for a long time afterward—always to the detriment of his musical understanding.

Pattern exercises, such as those of Sevcik, are an entirely different matter. Only in special cases, and then only in small doses, should they be assigned in the earlier years of study. A young pupil who has to plod through page after page of Sevcik's Preparatory Trill Studies is not likely to enjoy either his lessons or his practice.

There is much in the first two books of Sevcik's "Op. 1" that will develop accuracy of intonation and strength of finger, but these exercises should be used only when absolutely necessary and with the utmost discretion. Such exercises are painfully dry and have no musical value. The driest of studies have more music in them, for at least they train the pupil to become aware of harmonic progressions and modulation.

But for the ambitious student, the student who is already fairly advanced and who wishes to acquire all the technique he can in the shortest space of time, the third and fourth books of Sevcik's Op. 1 are an absolute must. They are fundamental to the advanced technique of violin playing.

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Junior etude

Poet, Painter, Musician... which?

BY LEONORA SILL ASHTON

One day the mother looked at her son. "He is very musical," she remarked to the father. "He is," agreed her husband. "There is no doubt about it and I am going to have the best teacher I can find for him and have him begin lessons in earnest." So, one of the finest teachers in New York City was engaged for the boy.

After a few weeks went by the father asked the teacher how his son was progressing. "O, there is no doubt about his being talented," replied the teacher, "but I admit he is a very difficult child to teach. When I show him how to do something, and give him his exercises and pieces he is very attentive; but when he is left to practice he spends his time making up pieces of his own. Moreover, he scribbles drawings, sketches and poems all over his music books."

"Well, well!" exclaimed the father. "Which shall he be? Poet, painter, musician?"

Later he told his wife about the conversation with the teacher. "Which shall he be?" he repeated. But they both decided their son should be a musician.

When the boy was fifteen years old his mother took him to Paris to study at the Conservatory, and of course, he was obliged to learn to speak French. One day he drew a picture of his teacher on a blank page of his French grammar. The teacher saw it, realized the ability of his pupil and took the sketch to an eminent French artist.

"That boy has great talent!" remarked the artist. "I would like to give him a three-year course in drawing and painting, and it will be free of charge."

Although the boy continued to write poems and make sketches,

he did pursue his musical studies very earnestly, in both Paris and Germany. He played, he practiced, he composed—sonatas, concertos, suites, piano pieces, and songs, songs, songs. And as the years went by he became famous abroad for his music. When he returned to this country he was hailed as our great American Musician, Edward MacDowell.

But he continued to paint, making portraits of some of his friends (one of which hung in a study in Carnegie Hall in New York for many years). He wrote his verses



EDWARD MACDOWELL

into music. His Sea Pieces were derived from his own poems. Some of his music described pastoral scenes: "The Wild Rose," "The Meadow Brook." His Eroica Sonata tells of King Arthur.

Poet, Painter, MUSICIAN—Edward MacDowell was all of these, for his imagination, his love of color and beautiful form make their presence felt in his music and fill his melodies and harmonies with a beauty which is like sunlight through the trees.

America, Patriotic Song

Everybody in this country knows our patriotic song, *America, or My Country*, 'tis of *Three*, as it is frequently called. Its origin is not well-established, in spite of its wide-spread use. The tune seems to have been an old one, and Dr. Thomas Arne, an English composer, made an arrangement of it, called *God Save the King*, which was sung in a theatre in London in 1745 to celebrate an English military victory. Dr. Arne's manuscript, reproduced herewith, is in the British Museum.

Some authorities, however, claim it was adapted by Dr. Arne from a still older tune which had been written by John Bull, another English composer, in 1619. In any case, it is an old melody and ever since the year 1830 research has been made to establish its origin.

One odd feature of this melody

is, that instead of having the usual group of eight or sixteen measures, as is found in most simple melodies, this tune has fourteen measures. The first half lacks two measures, the second half having the usual eight measures; yet it is so well balanced no one notices.

This melody seems to have a very great appeal throughout the world, for it has been adopted by about twenty countries as their national anthem, each country, of course, having its own words. The words of *America* were written by Rev. Samuel Francis Smith and were first sung in Boston on the fourth of July, 1832.

If you want to play Dr. Arne's arrangement on your piano, just imagine you see h-flat and e-flat in the signature, even though they are not as clear as they would be in a printed edition.



Manuscript in British Museum

Recordings for Your Collection

Here are some more very fine recordings on our recommended list to add to your collection. Did you ask for any recordings for Christmas? It takes a long time to assemble a good collection, so the sooner one begins the sooner he will have examples of the world's finest music.

For violin, Mischa Elman plays Beethoven's *Minuet in G* and Serenade by Arcsny on RCA Victor. No. 10-0018.

For chorus, the RCA Victor chorus and orchestra, with Robert Merrill, baritone, present part of Act II of the opera, *Carmen*, by Bizet and part of Act II of the opera *La Traviata*, by Verdi, on RCA Victor, No. 11-9794.

For piano, Egon Petri plays six

Preludes by Chopin on Columbia, No. 7142D.

For orchestra, the Chicago Symphony Orchestra, Frederick Stock conducting, plays the *Procession of the Sardar* (from *Caucasian Sketches*), by Ippolitov-Ivanov, and *Perpetual Motion* by Paganini, on Columbia, No. 11738D.

Although the Caucasian Sketches are very popular, Ippolitov-Ivanov is not as well known as many other composers. He was born in Russia in 1859 and was a pupil in composition of Rimsky-Korsakov. His name was properly Ivanov; he added "Ippolitov" to avoid confusion with a music critic named Ivanov. He wrote six operas, songs, and orchestral works. None were as popular as the Caucasian Sketches.

Hidden Composers Puzzle

By Marion Benson Matthews

The name of a composer is hidden in each of the following sentences. How many can you find?

1. Does that ancient church tower have a bell in it?
2. The students could not remember whether Rhode Island was smaller than Delaware or not.
3. Billy and his chum announced they would enter the contest.
4. Are you ever dilatory about your practicing?
5. The members of the club had a fine time at Rancho Pintado.
6. I wonder what Hannibal fed the elephants he took with him on his march to Rome?
7. Madame Nellie Melba charmed thousands with her beautiful voice.
8. It is not inspiring to hold a music class in dingy surroundings.

RESULTS OF OCTOBER INSTRUMENT PUZZLE

Answers to Instrument Puzzle:

Oboe, flute, cornet, organ, violin, piano (the instruments may be arranged in any order).

Prize Winners for October Instrument Puzzle:

- Class A, Jo Anne Bechtel (Age 15), Washington.
Class B, Lynne Gardner (Age 12), Georgia.
Class C, Ronald W. Ronzoni (Age 11), New York.

Honorable Mention

Ida Barish, Nada Bender, Judy Botenstein, Mona Vivian Bross, Marlene Byrd, Charles Caustin, Roxanna Chew, Mary Eckenroth, Joann Ford, Gloria Fowler,

Nancy Gary, Katherine Guest, Ottilie Cech Habersky, Elinor Harper, Lindsey Jackson, Anne Krapp, Blanche Lasseigne, Arline Lemke, Lois Jean Lynch, Jeanne Morris, Claudette Rivet, Dorothy Lee Rogers, Marilyn Ruhl, Janet Anne Smith, Nancy Taylor, Fred Turner, Jane Warrender, Letty Wass, Martha Wendt, Alfred Wrobel.

★ ★ ★

Letter Box

Send replies to Letters on this page in care of *Junior Etude*, and they will be forwarded to the writers.

DEAR JUNIOR ETUDE:

I take piano lessons and plan to play in the High School band soon. I enjoy piano very much and have taken nine years. I would like to hear from others who like piano.

Judith Gruenhagen (Age 14), Wisconsin

I have enjoyed the ETUDE for many years. I have studied music for four years and play violin in our All High Orchestra. I have played in the National auditions for three years. Writing musical compositions is one of my hobbies. I would like to hear from others who are interested in piano or violin.

Richard Contiguglia (Age 12), New York

The first thing I do when ETUDE comes is to turn to the JUNIOR ETUDE because I find it so interesting. I play piano and Hammond Organ and am one of the accompanists of our Glee Club. Recently our senior class presented the opera "Pirates of Penzance" and I was the accompanist. I would like to hear from boys and girls who are interested in music.

Ann Wilde (Age 16), Massachusetts

I play piano and flute. When I practice I enjoy making up stories for my pieces. I would like to hear from JUNIOR ETUDE readers.

Loretta Mueckler (age 10), Wisconsin

JUNIOR ETUDE CONTEST

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18 years of age; Class B—12 to 15;

Class C—under 12 years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by **JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA**, on or before the first of March. No essay this month.

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THE BASS CLARINET

(Continued from Page 23)

scale than with the soprano.

Playing the bass clarinet therefore requires first of all a more sustained, supported, and powerful introduction of the breath into the instrument, simply because it contains a larger air column. The breath must be more quickly and powerfully used in exhalation.

The mouthpiece of the bass clarinet is larger than that of the soprano clarinet, as is the reed. Therefore it is necessary to take a longer "bite" with the upper teeth on the mouthpiece in order to obtain a correct relative embouchure.

Because of the curvature of the neck-pipe, the bass clarinet mouthpiece meets the embouchure of the player at a more acute angle than the soprano clarinet. Therefore the player must be careful to hold the instrument exactly in front of the body, at an angle which permits the bell of the instrument to fall easily and naturally toward the body of the player. (See cut.)

The placement of the reed on the lower lip is the same as with the soprano clarinet, except that, as the bass clarinet reed is larger, it will rest upon a greater portion of muscular tissue.

The oral cavity is formed in the same manner as when playing the soprano clarinet, except that it will be found that slightly more relaxation of the glottis is necessary and a more pronounced "oo" syllable should be used.

The larger reed of the bass clarinet will also require a broader and more pronounced articulation. The position of the tongue and its stroke should be the same as used on the soprano clarinet, except that better results are usually obtained by anchoring the tip of the tongue behind the lower teeth and striking the reed with more of the central raised portion of the tongue.

The hand position of the bass clarinetist is the same as that of the soprano clarinetist, except that its larger keys require slightly more finger action.

Two exceptions in fingering are peculiar to the bass clarinet. The first is that the first tone hole of the instrument is equipped with an articulation key - plate somewhat similar to the plateau key for the first tone hole of the oboe. The purpose of this mechanical arrangement is to permit a small aperture drilled in one-half of this key-plate to be opened by a sliding motion of the left forefinger without

allowing the entire tone hole to become uncovered. This small aperture is used to permit the easy response of the harmonic register (high C and above). Without this key arrangement, literally no fingerings, except the normal harmonic resultants, are possible.

The second exception in fingering is the double register key which is quite often found on older bass clarinets. When this key arrangement is used, the usual straight register key is used for the first overblown notes of the Clarinet register, as illustrated in Example 5,

Ex. 5



and the second register key is used for all notes above these. Due to peculiarities of each individual instrument it will be found that the second register will sometimes work best when used on D², sometimes on D³, and sometimes on E², as the first note in its series. Experimentation will provide the answer for this.

Fortunately, with present-day construction, the double register key is entirely unnecessary and the automatic register key has been supplanted by one correctly sized register hole.

Another mechanical "must" on the bass clarinet is the low Eb key for the little finger of the right hand. This key is not added to the bass clarinet because there are many low Eb to be played but because the added resonance made possible by the additional tone-hole permits both the low E² and the B² (third line) to sound much clearer and more in character with the rest of the register.

Once it is recognized that the matter of range is not a limitation, all of clarinet literature is available to the bass clarinetist.

In addition, fields such as the literature for the violoncello can be explored with profit. Transcriptions are not to be misinterpreted as being sacrilegious violations of a composer's intent. Good music is good music on any instrument.

An ambitious, imaginative and serious bass clarinetist will find that his reward for study and application to the highest principles of musicianship will be rewarded by as satisfying a musical experience as is possible with any instrument.

THE END



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